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The Journal of British Fantasy T

Nº65 MAY 1989

DWB 65
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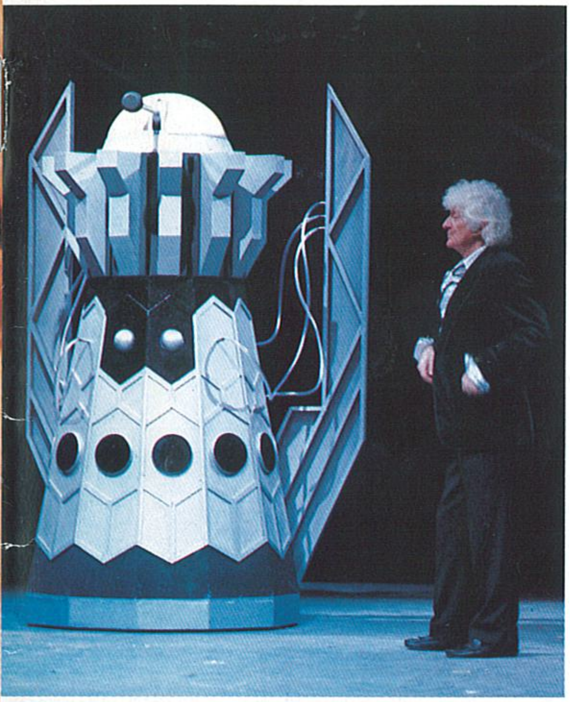
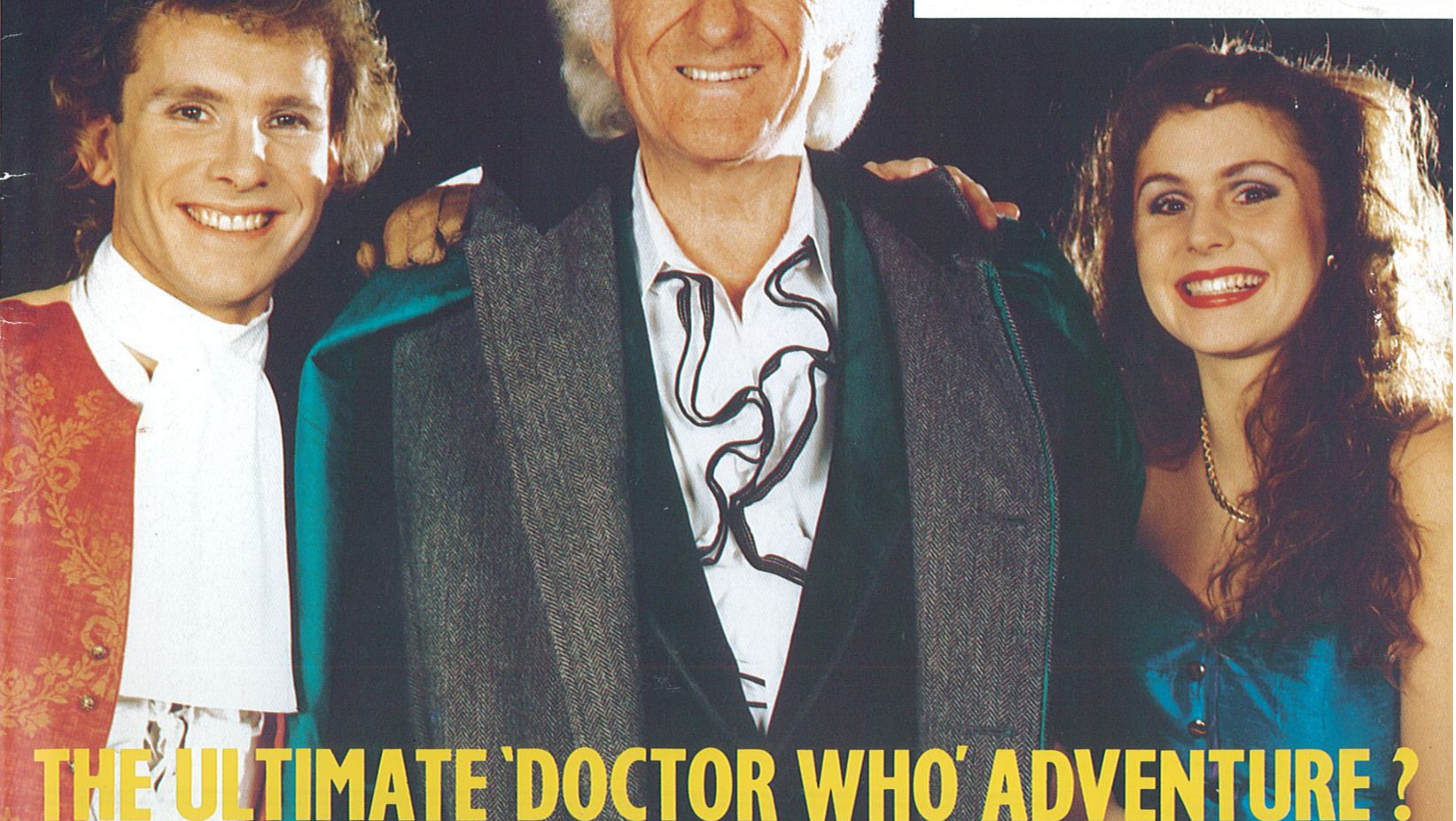


48 PAGES

PLUS COLOUR SOUVENIR DALEK POSTER

The 60's Monster Makers

NON-SHATTER



THE ULTIMATE 'DOCTOR WHO' ADVENTURE ?

COVER
Jon Pertwee, Graeme Smith and Rebecca Thornhill star in **Doctor Who - The Ultimate Adventure.** (Insets: Jon Pertwee confronts the Emperor Dalek, the Mire Beast shortly after it was constructed for the 1965 **Doctor Who** production **The Chase** and the original Cybercontroller's helmet from **The Tomb of the Cybermen** recorded in 1967)

'WHO NEWS 3-5
The latest developments on Season 26, the stage play, Target books, BBC Video, America...

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Your chance to order the new **Doctor Who** videos released in June, and at discount prices

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BOOK REVIEW 10-11
We look ahead to September and the long-awaited publication in two volumes of the longest **Doctor Who** adventure ever - **The Daleks' Masterplan**

DOCTOR WHO - THE ULTIMATE ADVENTURE

INTERVIEW 12-16

We talk to the author of **The Ultimate Adventure,** Terrance Dicks, about all aspects of the production and how he came to be involved with **Doctor Who** again (Photo: Sheldon Collins)

THEATRE REVIEWS
Five contrasting reviews of **Doctor Who - The Ultimate Adventure**

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SF FOR BEGINNERS 23
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We reflect on this cult 70's series, and discuss the evidence that indicates it was years ahead of its time

METROPOLIS REVIEW 25
A look at Fritz Lang's classic, now a stage musical extravaganza

PREVIEW: STAR TREK- THE NEXT GENERATION 30-31
An analysis of the second series currently being aired in the States, and in turn a preview of what will eventually be coming to Britain soon inevitably on video tape

MARCH REVIEW 32
A look back at the SF and fantasy fare offered to British television viewers during March

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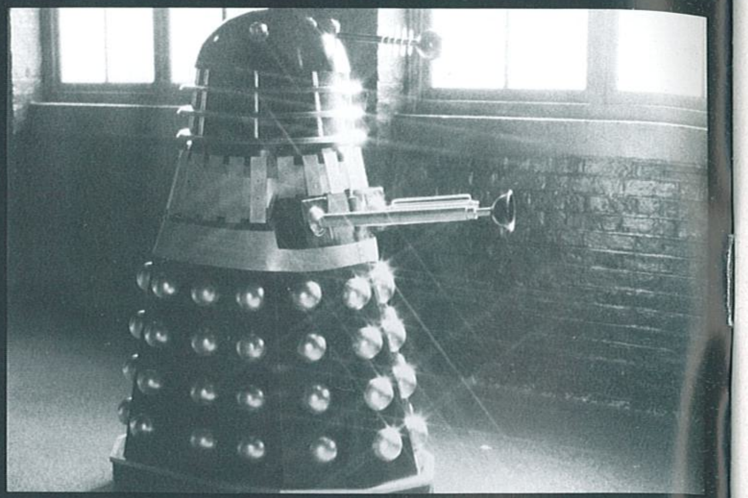

A preview of the forthcoming updated and revised **Doctor Who** Programme Guide Vol.1, and an assessment of the DWAS's successful A Day At The Forum weekend (Photo: Marion Breeze)

1988 READERS POLL RESULTS 34-37
We quizzed you on your thoughts about various topical aspects on **Doctor Who** and we publish a complete breakdown of your replies

INTERVIEW 38-40
We talk to the father and son team of Jack and John Lovell who constructed all of **Doctor Who**'s monsters during the 60's bar the Daleks and Zarbi

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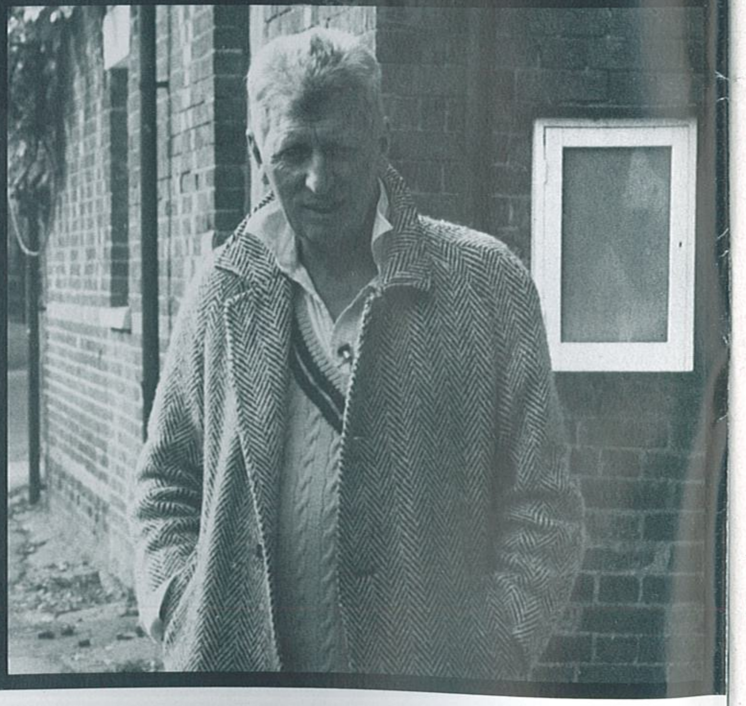
AUDIENCE ANALYSIS 49-50
With thanks to the BBC Audience Research Department, we determine just who is the average **Doctor Who** viewer

MYTH MAKERS PREVIEW 51-BACK COVER
We discover Tom Baker back on fine form in the latest release from ReelTime Pictures. (Back cover photograph reproduced courtesy of Jean Diamond and Louise Jameson)



The Journal of British Fantasy Television

P.O. BOX 1015, BRIGHTON BN2 2YU

WELCOME to the biggest issue of D W B to date! Fifty-two pages packed to the brim with the very best in 'Doctor Who' and SF/fantasy television news, views and reviews, the latter of which you'll find in an eight-page pullout supplement at the centre of the magazine, together with a colour poster spread based on the recent DWAS/DWM season poll winning 'Doctor Who' story - 'Remembrance of the Daleks'.

Incorporating the non-'Who content in one section was just one of the many ideas suggested in our Readers' Poll which we have adopted, albeit for the specials only. A detailed analysis of the results begins on page 34, but as for the 'Doctor Who' 25th Anniversary Series Survey results, these have been held back until at least 500 poll forms have been received. The current return stands at almost 400, so those of you that haven't yet bothered to do so, you'll find the form printed in both D W B#s 62 and 64.

Congratulations for the second year running to The Frame team for pipping D W B to the post again in the 1988 DWAS fanzine poll. Personally I had anticipated - having produced what I hoped were particularly strong D W B's last year (The Photonovel, 5th Anniversay Special, Voyage Through 25 Years, etc.) together with some new ideas (like the ratings features) - that we might just scrape through and win for a third time, but this was not to be so well done David, Stephen and Mark.

Unfortunately Sophie Aldred has pulled out of her promised interview with D W B that was to appear this summer. Many of you who sent in questions for her will be especially disappointed, but it would appear the Production Office have put the mockers on either Sylvester or Sophie doing fan interviews at least until Season 26 is up and airing. Together with John Nathan-Turner's almost paranoid obsession in shrouding recent season's in secrecy, as long as no major leaks get out then the new series should make for one of the most mysterious - and therefore enjoyable - series in a long while. Till next month...

ACKNOWLEDGEMENTS: W.H.Allen and Peter Darvill-Evans, ReelTime Pictures and Keith Barnfather, BBC Video, Jeremy Bentham, Ian Billings, Channel 4 Photo Department, Sheldon Collins, Comic Buyers Guide, Robert Cope, Mike Daines, Dalek Dave, Gerry Davis, Terrance Dicks, John H.Elson, Mark Furness Productions and Steve Ullathorne, David P.Gee, Craig Hinto, James Howarth, Antony Howe, Mark James, Dallas Jones, Iain Keiller, Peter Linford, Jack and John Lovell, Rob Lyas and The Wimbledon Theatre, Gordon McAllister and BBC Audience Research, Clive Williamson, Paramount, Alister Pearson, People Magazine, Susan Polan, David Richardson, Jean Riddler, Weekend Telegraph Magazine, Kathleen Toth, Rod Ulm, Andy Walker, Jon Way, Woman's Own Magazine

TO ORDER NEXT ISSUE (D W B#66, June 1989): Send a crossed cheque/PO payable to DWB for £1.50 (US:$3.75) to: D W B#66, PO Box 1015, BRIGHTON BN2 2YU.
A SUBSCRIPTION from next issue up to January 1990 is £16 (US:36.50).

IMPORTANT ANNOUNCEMENT FOR ADVERTISERS

BECAUSE OF RECENT GROWTH IN READERSHIP, D W B is now liable to pay VAT on advertising it publishes. To reflect the 15% imposition - and our increase in circulation - it has become necessary to adjust our advertising rates accordingly. Advertisers are reminded that their advert now reaches a potential target of approximately 8,000 readers and, pro-rata, is still the cheapest method of advertising in this medium.

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*Ads likely to cause offence or in breach of copyright will be refused
*Sixteenth page ads can be set by us at no additional cost
*Discount rates are available for charity ventures and multiple insertions on request

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COLIN RETURNS!

AFTER AN ABSENCE of three years from our screens, Colin Baker is reportedly delighted at being offered the chance to return as the Doctor in Mark Furness's production of 'Doctor Who - The Ultimate Adventure'.

Colin will take over from Jon Pertwee on June 5th in Newcastle and will complete the now-extended tour as the Doctor for eight weeks. It will then be decided if and where the play will tour after that, and **which** Doctor would then continue along with it Colin's appointment will delight many disgusted at the way he was unceremoniously dumped by the BBC in late '86 for allegedly being an "unpopular" Doctor.

Although he will don his old familiar costume, there are no plans as yet for Terrance Dicks to re-write the script for Colin's character, as his traits are likely to be incorporated naturally when he goes into rehearsal.

The additional dates for the tour involving Colin are:

Newcastle Opera House (Week commencing June 5th)
Theatre Royal, Nottingham (Week commencing June 12th)
The Grand, Leeds (Week commencing June 19th)
Theatre Royal, Brighton (Week commencing June 26th)
Edinburgh Playhouse (Week commencing July 3rd)
Wolverhampton to be announced (Week commencing July 10th)
Derngate, Northampton (Week commencing July 17th)
Marlow Theatre, Canterbury (Week commencing July 24th)

*The week to be announced commencing May 1st has been confirmed as **Towngate, Basildon,** with Jon Pertwee as the Doctor.

'THE DALEKS' ON VIDEO!

DOCTOR WHO
ARK IN SPACE
G GENERAL EXHIBITION
Starring
Tom Baker
Elisabeth Sladen • Ian Marter

AS EXPECTED, 'The Ark in Space' and 'The Time Warrior' are to be released in the UK on June 5th and will retail at £9.99 each, and, in a surprise move, the tapes will coincide with the long-awaited release of 'The Daleks' as a two-volume set.

There has long been interest expressed - and rumours abounding - concerning the release of the first Dalek story with William Hartnell as the Doctor going as far back as 1984, but the major question was always **how** the BBC would adapt seven episodes onto one tape ? Instead BBC Video have elected to retain the titles and credits to all seven episodes - partly due to the fact that each episode reprise was re-shot and to edit each one on to the previous episode's cliffhanger would in most cases jar - and spread them over **two** tapes!

Apart from the fact that seven complete episodes would fit comfortably on to a 4-hour tape, there was speculation at one time that the first **Doctor Who** story - **The Tribe of Gum**(4 episodes) - would be released **with** episode one of **The Daleks** since episode four dovetails nicely into The Dead Planet which features just the four main characters so no further clearances would be necessary. It would also have provided an effective cliffhanger and incentive to buy the remaining six episodes on another tape since it would have ended with Barbara being menaced by...something.

TWO-TAPE PACK

As a two-tape pack, retailing at £19.99, it will be interesting to see whether the general public are prepared to fork out twice the standard cost for one **Doctor Who** story - only the second ever black and white released to date due to the very reason that **The Seeds of Death** wasn't a major sales success. If sales of **The Daleks** therefore suffer due to its packaging, it could be the last monochrome release we see for quite some time.

The Deadly Assassin is now available in the US and is expected to be the follow-up to the June releases.

ORDER YOUR NEW VIDEOS NOW!
SEE PAGE FIVE...

SEASON 26

SEASON 26 is shaping up to follow on the success of its predecessor if advance news is anything to go by.

CURSE OF FENRIC

The season will inevitably be recalled as the Season of the Title Changers. Story one by Ian Briggs is now called **Curse of Fenric** (7M), probably because it isn't actually a werewolf story! This entirely OB story commenced shooting on April 10th at a quaint English hamlet called Crowhaven. Set in Yorkshire during the 2nd World War, it contains an ecological subtext. With Nick Mallett directing it probably comes as no surprise that among the cast are former Sale Of The Century host Nicholas Parsons, masquerading as Vicar Wainwright but in reality...and, at the time of going to press, it is understood David Bellamy may be putting in a cameo - though purely in his acclaimed capacity as a botanist come TV presenter. Dinsdale Lansden also stars as a doctor.

This story is tipped to provide Sylvester with his first archetypal race of **Who** monsters. Costumes are by **Who** veteran Ken Trew with design by David Laskey and Graham Brown on visual FX.

BATTLEFIELD

(7N) This replaces the far more evocative Storm Over Avallion as the story's official title. Part OB/part studio, the setting is Cornwall 1999, and word has it the Doctor barely appears in episode one, if at all... The Brigadier is back, without UNIT (ahem!), but with the back-up of some other military source which will ultimately cast a shadow over his previously impeccable character. The director is newcomer Michael Kerrigan which bodes well as he directed **The Knights of God** episodes that Andrew Morgan didn't.

THE SURVIVAL

The Master materialises proper in, no, not Catflap, but **The Survival** (7P), written by Rhona Monroe who, some suspect, is an alias. Ainley is reportedly thrilled to be back, especially as he will be working without the encumberance of either the Valeyard or the Rani, the latter of whom is said to be gone for good because Pip 'n' Jane own the character and, for some reason, maintain they will never work on the series again. Sporting a new and permanent costume, the story finds the Master doing Rani-like genetic experiments on a planet's inhabitants turning them into leopard-like mutants. The story, also set in Ace's home territory of Perivale, features a fight scene between Ainley and McCoy.

THE BESTIARY

The final story of the season has the confirmed title of **The Bestiary** (7Q), and though set again in Perivale is in essence a Time Lord tale. Mystery surrounds the exact nature of the story, particularly as it is likely Ace will depart at the end of it, and with Sylvester and Cartmel's contracts also up by then, together with the renewed cancellation threat, these could explain why Marc Platt has had to perform so many re-writes on it. However JNT is adamant there will be no regeneration this season or deaths among any of the principle characters. JNT has also gone on record in America as saying Sylvester McCoy has signed a contract for the 27th Season, and he isn't planning on going anywhere either...

COSTUME CHANGE

In keeping with the darker, more dramatic aspects of the season, likewise Sylvester's costume has been toned down. His coat, hat-band and tie will all be darker than in Seasons 24 and 25.

THREE MORE 'SCRIPT' BOOKS

AFTER a notable absence, Titan bounce back this year with no less than three new additions to their 'Doctor Who' Script Book series.

Joining the only release so far - **The Tribe of Gum** - in July is **Tomb of the Cybermen,** followed by **The Talons of Weng Chiang** in August and **'The Dead Planet'** in September. Again compiled by John McElroy, they retain the same format comprising of an introduction, script and technical section. Fan artist Tony Clark is commissioned for the **Tomb** cover.

DWM CELEBRATES!

COMMENCING with their 150th issue, Marvel's DWM are publishing a series of exclusive interviews with stalwart designer Barry Newbery (**The Tribe of Gum,** 1963 - **The Awakening,** 1984), illustrated with some of the stunning black and white photos from his extensive collection which have never seen print before, including the entire sequence of Sara Kingdom's death scene in **Daleks' Masterplan**(12) and photos from **Unearthly Child, The Aztecs** and **Marco Polo.**

NEW BOOKS

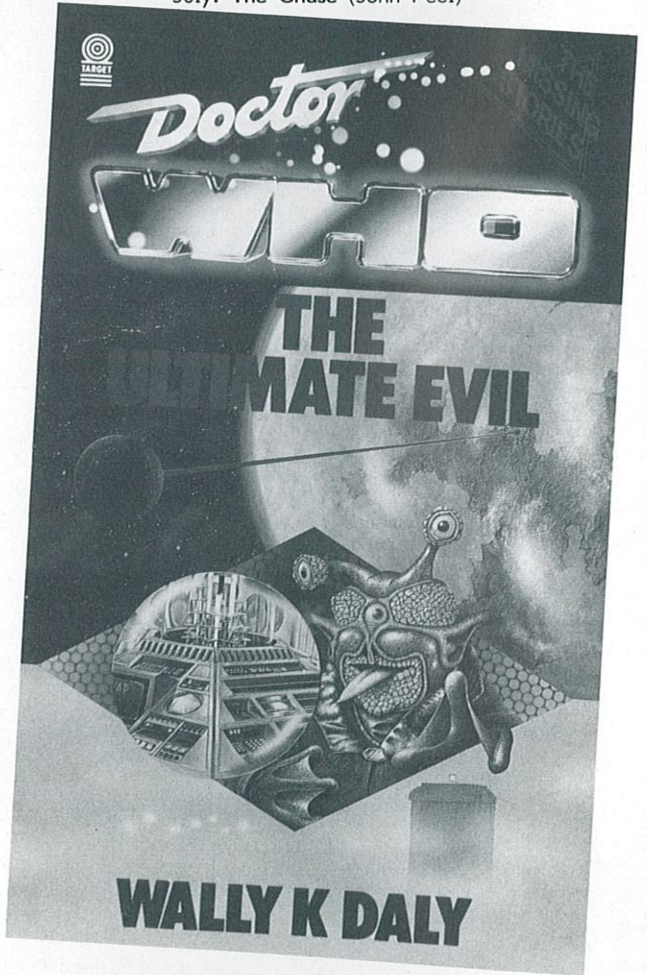
PHILIP MARTIN is currently working on his aborted Season 23 script - 'Mission to Magnus' - and contracts are expected to be signed soon enabling its Target release as the third in 'The Missing Episodes' series.

Target's new **Doctor Who** editor, Peter Darvill-Evans, is also interested in novelising **Doctor Who - The Ultimate Adventure,** and is discussing with Terrance Dicks how the novel will need to be altered to make it suitable (he stresses that whatever the outcome, the songs **won't** be included!).

Alister Pearson has won the commission to illustrate the revised and updated Programme Guide (see article on page 33). It will prove somewhat of a challenge for the artist as the artwork cannot feature any recognisable characters due to the clearance procedure and expense this would incur. Alister will also be providing the covers for all Season 25 stories, and further to last month's book news he has since heard he will **not** be able to include the Kandy Man on the cover of **The Happiness Patrol.** W.H.Allen have asked us to point out that the cover for **The Daleks' Masterplan** (see page ten) will only be used if Kevin (Chen) Stoney's approval is obtained.

DUE TO SOME manuscripts not arriving on time, there is a revised schedule of releases up to March 1990 as follows:

May: **The Nightmare Fair** (Graham Williams)
June: **Mindwarp** (Philip Martin)
July: **The Chase** (John Peel)



August: **The Ultimate Evil** (Wally K.Daly)
September: **Daleks' Masterplan - Mission to the Unknown** (John Peel)
October: **Daleks' Masterplan - The Mutation of Time** (John Peel)
November: **Silver Nemesis** (Kevin Clarke)
December: **Greatest Show in the Galaxy** (Steve Wyatt)
'Doctor Who' Programme Guide Vol.1 (Jean-Marc Lofficier)
January: **Remembrance of the Daleks** (Ben Aaronovitch)
February: **Planet of Giants** (Terrance Dicks)
March: **The Space Pirates** (Terrance Dicks)
April: **The Happiness Patrol** (Graeme Curry)

*__Doctor Who__ 'Classics' is a somewhat misleading title for W.H.Allen's 2 in 1 **Who** books, as you'll discover if you hold them up to the light. They are really old stocks of books bound together and adorned in new covers!

DEATHS

SEVERAL eminent actors from **Doctor Who**'s past have recently passed away. John Bailey, who appeared in **The Evil of the Daleks** as Edward Waterfield as well as **The Sensorites** and **The Horns of Nimon,** and Cyril Luckham who portrayed the White Guardian in **The Ribos Operation** and **Enlightenment,** both passed away in February.

Gerald Flood, who provided the voice for short-lived Davison companion Kamelion - and who appeared as King John in **The King's Demons,** died from a heart attack on April 12th aged 61. His most famous TV rôle was as ruthless police chief Mahmoud in the 60's series Crane.

LETTER FROM AMERICA

SYLVESTER McCOY will join John Levene, George Takei and Walter Koenig at Polariscon in Minnesota for the 4th of July weekend. John Levene will also be appearing with Janet Fielding at TimeCon this summer. Gerry Davis and Patrick MacNee have been confirmed for the BritTV2 convention in Chicago at the end of May, some compensation for Nicholas Courtney being unable to attend since he now has commitments elsewhere... Timelord'89 in Columbus on September 22-24th continues to be the only purely **Doctor Who** convention scheduled this year. Confirmed guests include Anthony Ainley, Nicholas Courtney, JNT and Gary Downie, with the possibility of Terry Nation who is working on a new TV series which may prevent him from appearing.

A number of PBS stations continue to resist renewing their **Doctor Who** contracts for extended periods, which locks them into repeats of shows that have been shown many times before, in order to get the few new episodes that are being made. Several stations have gotten one-year agreements that will permit them to show Sylvester McCoy episodes before the end of 1989, but the long-term future of Lionheart's marketing ventures remains murky at best.

The second issue of the Lionheart BBC club newsletter arrived at the end of March. The 'major' features were a summary of last November's New Jersey Network event and interviews with JNT and writers Ben Aaronovitch and Kevin Clarke. However those interviews were done in April of 1988 and largely deal in hints about the now broadcast Season 25! If there is any justification for a BBC club, it would seem to be that it could offer more accurate and up-to-date news than could be gotten elsewhere.

Meanwhile, word is out that DWFCA's Intergalactic Expo convention at the Windy City in Chicago recently left $30,000 in unpaid bills and nobody has been able to reach DWFCA president Ron Katz since. Apparently creditors have been called in which will certainly cast grave doubts on DWFCA's future here.

Finally, The Official **Doctor Who** And The Daleks book is out at $12.95 with 240 and around 80 monochrome photos.

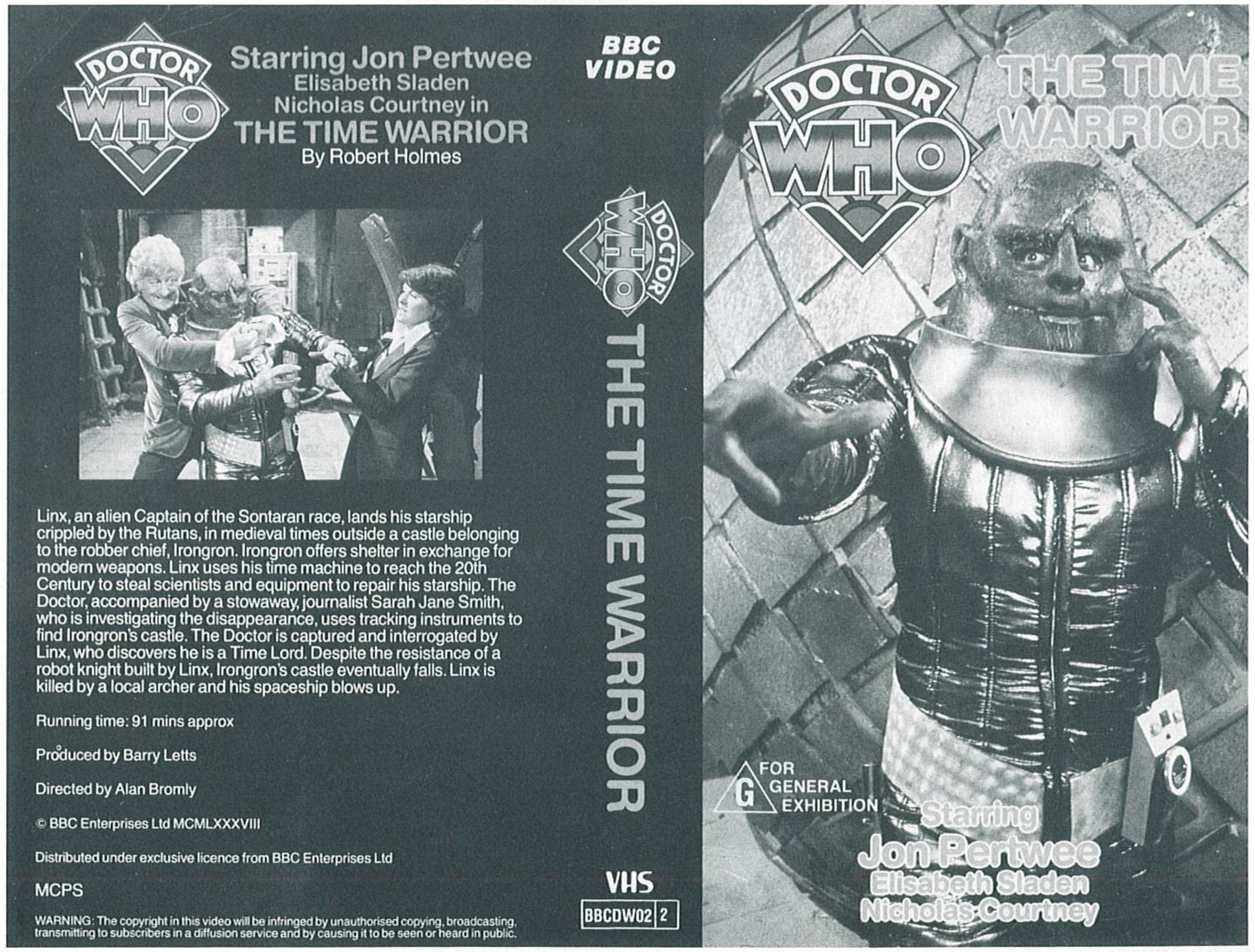
CONVENTION INFO:

Polariscon: Time, Space, Fantasy Inc., PO Box 23619, Richfield, MN 55423
BritTV2: PO Box 148335, Chicago, IL 60614
Scorpio VII: PO Box 397, Midlothian, IL 60445
TimeCon: 124 Blossom Hill Rd., Suite H, San Jose, CA 95113
TimeLord'89: 667 E.Church St., Urbana, OH 43078.

LATEST NEWS on the movie is that it is "indefinitely postponed" due to lack of finance.

YOU CAN ORDER your new 'Doctor Who' videos NOW, and save 50p per tape (postage and packing FREE), by sending a crossed cheque/PO (payable to D W B) for the following: 'The Ark in Space(VHS)£9.50, 'The Time Warrior'(VHS)£9.50, 'The Daleks'(VHS, two tapes)£19 (retailing at £9.99 and £19.99 respectively). You won't be kept hanging around either because your tapes will be posted ON THE DAY they are distributed by the BBC! All orders must be in by May 31st. ORDERS TO: D W B Video Offer, PO Box 1015, BRIGHTON BN2 2YU.

ORDER YOUR VIDEOS NOW AND SAVE £2!



Starring Jon Pertwee
Elisabeth Sladen
Nicholas Courtney in
THE TIME WARRIOR
By Robert Holmes

Linx, an alien Captain of the Sontaran race, lands his starship crippled by the Rutans, in medieval times outside a castle belonging to the robber chief, Irongron. Irongron offers shelter in exchange for modern weapons. Linx uses his time machine to reach the 20th Century to steal scientists and equipment to repair his starship. The Doctor, accompanied by a stowaway, journalist Sarah Jane Smith, who is investigating the disappearance, uses tracking instruments to find Irongron's castle. The Doctor is captured and interrogated by Linx, who discovers he is a Time Lord. Despite the resistance of a robot knight built by Linx, Irongron's castle eventually falls. Linx is killed by a local archer and his spaceship blows up.

Running time: 91 mins approx

Produced by Barry Letts

Directed by Alan Bromly

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DOCTOR WHO THE TIME WARRIOR

VHS
BBCDW02 2

Starring
Jon Pertwee
Elisabeth Sladen
Nicholas Courtney

DISBELIEF AT MALLETT APPOINTMENT

Ian Macey, Berkshire (28-3-89)
Can the BBC be serious ? Is Nick Mallett **really** directing Ian Briggs' wolf story ? How can John Nathan-Turner or Mark Shivas possibly think he can satisfactorily direct this story when he has already shown he couldn't suitably direct two of the best **Who** writers' scripts ? Compare **The Mysterious Planet** with **The Caves of Androzani** or **Paradise Towers** with **The Greatest Show in the Galaxy** - it is noticably the direction that lets both these stories down. Having cast the likes of Joan Simms and Richard Briers, one wonders who will turn up in **Wolves of Fenric!** I'm grateful **Storm over Avallon** was moved along, but couldn't one of the three-parters have been made the first story ? Whatever happened to Fiona Cumming, Matthew Robinson, Ron Jones and Michael Owen-Morris ? If JNT's own brand of directors must be used, at least use the better ones!

A.D.Musgrove, Leicester (30-3-89)
When you announced that the first director for Season 26 of **Doctor Who** would be a former and unpopular one the name that immediately sprung to mind was Nick Mallett. His work on **The Mysterious Planet** looked and felt as if it had been thrown together, and as for **Paradise Towers**...words fail me except to say that it was the only **Doctor Who** story I can remember not having enjoyed. In fact I hated it. The guest stars' acting was so absurd it made Lenny Henry's **Who** sketch of a few years ago look serious. I just hope he'll redeem himself with **Wolves of Fenric** (great title by the way!).

Still, this news pales in comparison with the new cancellation threat. I'm gobsmacked, although I have wondered from time to time whether the end of Sylvester's contract would also mark the end of the series. I know you've not been able to thoroughly substantiate it, but I can sense it will come true. My question is who should I write to protest against the decision if (most likely) it should come true (other than Anne Robinson, that is!) ?

Before finishing I'd just like to say how much I enjoy your magazine. I was interested in your **Blake's 7** coverage (DWB#64) and I was pleased to hear it's still so popular. Shame on the bootleggers, though! I also agreed wholeheartedly with the article on the 80's Cybermen, although I enjoyed **Silver Nemesis** greatly and am surprised it's been receiving such a demolition job. Perhaps **Remembrance of the Daleks** would have been far more effective billed as the anniversary story ?

'CANCELLATION' REACTION

John Ross, Paisley (27-3-89)
Following your **Doctor Who** cancellation report (DWB#64), I would imagine that many fans will put pen to paper in protest. But, after all, the BBC is only putting the icing on a cake it's been baking for some time now. Regardless of the BBC's attitude and whether it cancels **Who** or not, there is still one major problem - Fandom.

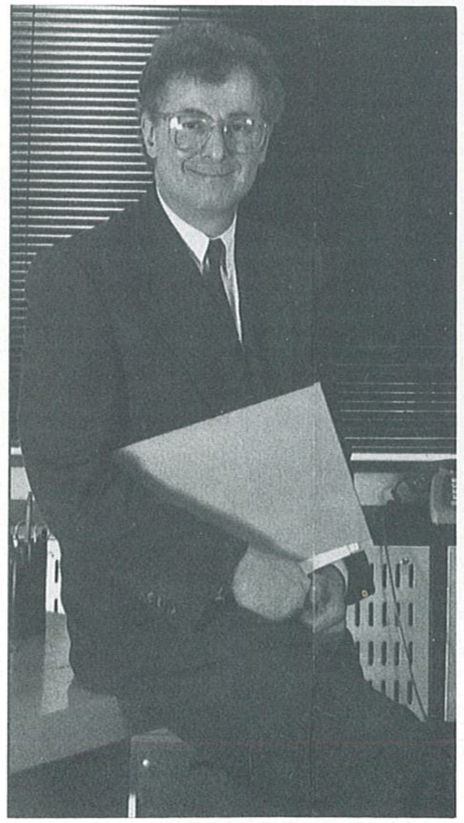
As we all know, due to **Doctor Who**'s (rather meaningless nowadays) achievement as both a long-running drama and SF series, it has amassed a large fan following. And being such, the programme is dearer to us than it is to the viewing public. After all, lest we forget, fandom is not the whole world.

So, we've placed ourselves in rather an unhappy situation. Despite our wanting it to continue, there will eventually come a time when no amount of protesting and campaigning will sustain it. The longer it runs, the more impervious we imagine it. Lasting twenty-six years isn't reason enough for survival. The series isn't the BBC's obligation to us - it's a "fun show" to work on that makes the corporation some easy money. We've seen how they treat it at the moment - despite the publicity it gets, it's nothing to them. Admitting to being a fan invites instant ridicule, too.

Regardless of the situation, sooner or later we'll be looking back with nostalgia; not on the supposed "Golden Years", but on **Doctor Who** itself.

Tom Joyce, Dublin (22-3-89)
Who does Jonathan Powell *(pictured below, photo by Martyn Goddard)* think he is ? Just when it seemed, for the first time since February 1985, that **Doctor Who** had a secure future, it seems he will destroy everything. It's taken four years to get this far and now, it seems, we will be back to square one, except this time there will be no reprieve.

What's the excuse this time, I wonder ? Well, with today's state of the art titles and visual effects, the "dated" argument is out of the window. What about unimaginative scripts ? No, as today's scripts are arguably more innovative and daring than ever before. But, there's always the old reliable ratings - yet the BBC have knocked this on the head themselves by saying they are satisfied with the latest figures. Good effects, imaginative scripts and satisfactory ratings, especially considering the opposition, seems like a recipe for success, doesn't it ?



Pardon me if I am wrong, but wasn't **Doctor Who** generally of a good standard prior to the arrival and subsequent meddlings of Michael Grade and Jonathan Powell ? These men have ruined the reputations of **Doctor Who** and the much-maligned John Nathan-Turner.

If the worst comes to the worst, let's hope that the BBC and the production team put enough effort into making the last episodes memorable. None of the half-baked nonsense we've become used to, but real, old-style **Who.** Yet already hopes of this kind have been dashed. We are now seemingly guaranteed the runination of Ian Briggs' story at the hands of Nick Mallett. I, for one, don't wish to see **Doctor Who** die in the same inane rubbish it's been drowning in for too long.

Jeremy Spencer, Cheshire (21-3-89)
Thanks for another good DWB(#64), but I think the headline about the new **Doctor Who** cancellation threat should have been larger and I was equally somewhat surprised that the story which was, and **should** have been the **main** story, was put on page five. A major leak of a story which should have shocked was dampened down by being put there. I understand the allegations could not be wholly substantiated, but surely now **all** the evidence points to the final **Doctor Who** season to be 26, as I stated in my last letter. Could Operation **Who** be relaunched ready and waiting for when the BBC finally make up their minds ? If the BBC do axe the programme they will be killing the goose that lays the golden egg.

Bill Edmunds, New York, USA (23-3-89)
What annoys me about Jonathan Powell!'s supposed decision is that it makes no sense from even a **business** standpoint. No matter what ratings the show that replaces **Who** gets, it will **never** make as much money for the Beeb. And that, when you get right down to it, is the purpose of any corporation: making money.
ED: These are just a cross-section of many letters we received on the subject, but as we clearly stated the story can not be substantiated one hundred per cent. There is no point in taking any form of action - or dwelling on the topic in depth - at this juncture because until an official BBC statement is released no-one is likely to take any notice. The BBC would, of course, deny all allegations. Readers are advised to sit tight for the time being and await further news about the BBC's plans for Doctor Who's future.

NOT A PERSONAL STEREO IN SIGHT!

David J.Bickerstaff, Paisley (26-3-89)
So, Mark Wright thinks Sylvester McCoy's treatment to his fans is insulting ? I disagree. He obviously doesn't know Sylvester **at all.**

Being one of the organisers for the Paisley 500 **Doctor Who** exhibition, I can't tell you how helpful Sylvester was. He is one of the most easy-going guys I've ever met. He signed **every** autograph, chatted, laughed, and there wasn't a personal stereo in sight - so there!

I'm sure Sylvester would be amused to think that **you** think he classes us as "nauseating little weirdos"(DWB#64). As for the attacks on Season 24, the thing (and he **told** us this) that annoyed him was criticism **before** any of his stories went out, namely Andrew...or rather, as Sylvester said, "Andrew **Huh** Beech"! You simply cannot judge **any** Doctor on the strength of his first episode - **that** is what annoyed Sylvester.

Perhaps, Mr.Wright, **you're** just a "nauseating little weirdo" who seems to get a kick out of unjustified attacks on **my** favourite Doctor!
PS: Congratulations on the new title and colour cover - **Ace!**

Graeme Galloway, Edinburgh (20-3-89)
I refer to Mark Wright's letter in DWB#64 which upset and angered me considerably. To even suggest that Sylvester McCoy doesn't care for the fans of **Doctor Who** is utterly ludicrous. Mark, you obviously do not know this man at all! Were you in the five hour-long queue at the last PanoptiCon where Sylvester and Sophie let no-one leave without an autograph ? (Davison left after an hour two years before and never stayed **at all** one year before!). Wasn't Sylvester's panel at PanoptiCon IX one of the funniest and very best ever seen at a **Doctor Who** convention ?

My friends and I have always been welcomed by Sylvester. His appearances for fans are numerous and it is only too obvious that he cares for them a great deal. Within one week of November last year, he opened two **Doctor Who** exhibitions on consecutive days in Paisley and London, and flew over to the US for a convention, having to turn down a Blue Peter appearance since he was so busy!

Sylvester is a true professional and nothing less than the brilliant, warm and amiable character we all know. I renounce your hurtful comments, Mr.Wright, on behalf of all his fans and followers!

Allan Toombs, London N4 (27-3-89)
A quick note in reply to Mark Wright since I was at the exhibition/anniversary press launch last November. In the context of the quick-fire question and answer session, the 'walkman' anecdote was told with affectionate good humour. McCoy certainly didn't suggest that he kept his earphones on permanently in order to avoid fans. To my recollection Sylvester fielded the press pack honourably since other questions included "Is the Doctor a dirty old man?" and "Is the Doctor gay?"!!

GRRRRRRRRRRRRR...

Martin Stewart, Kent (1-3-89)
In my opinion one of the worst things about JNT staying on is that we will have to put up with another season of those stupid question marks. I hate them! The fact is, those question marks are a reference to the **Who** part of **Doctor Who** - something that should **never** be mentioned within the programme itself. There were many complaints when the Doctor was referred to as "Doctor Who" in **The War Machines** and I think having all those question marks around is almost as bad.

It would be much better if the umbrella was replaced with an ordinary one (like in **Paradise Towers**) and the pullover replaced with a waistcoat. Sylvester's Doctor would also go up, in my estimation, if he stopped over-pronouncing his Rs. In **Greatest Show in the Galaxy** I cringed every time he said R-r-r-agnar-r-r-ock!

END OF ITS NATURAL LIFE...

Pete Shelley, London SE18 (24-3-89)
I have been a keen fan of **Doctor Who** since the start of Jon Pertwee's era. Over the last few years, I, like many of your readers, have become very disappointed with the show's obvious drop in quality.

Unlike the majority of your readers, though, I feel that the reason for the show's decline in quality is not due to the fault of JNT or BBC policy, but simply because the show has finally come to the end of its natural life. Like all good TV dramas, the idea of a continually running saga is bound, in the long run, to result in a complete lack of new ideas. I know people will say that **Doctor Who**'s format is such that it can easily adapt to new situations and formats. This though is not really the case - no matter what the story is, where it's based, etc., you still have the central theme of the Doctor, his companions and the TARDIS.

Surely the idea of television drama is to continually come up with new and original ideas in order to entertain the viewers. With a series which has been running for 25 seasons, this is very difficult as there comes a point when stagnation is ultimately going to set in. This I feel is the case with **Doctor Who.**

The only real solution I see is to terminate the show as it is now and at least remember it as it should be - a bloody good programme. To carry on trying to drag life out of it will no doubt result in a far worse death in the next few years. Imagine if classic shows such as **The Avengers** were to have been carried on continuously up until the current time. The good old days of classic Steed and Mrs Peel would have been lost in the continuing boredom of the same style of show each week. This, I feel, is what a lot of **Doctor Who** fans are doing - trying to use yesterday's shows as a means of judging the current show. Yesterday's show has gone and to try and copy it (as I feel was done in **Remembrance**) would surely be a waste of time. What we need is new and original ideas, not dreams of the past.

I suggest that the show should be terminated as of the next series and remembered as the classic that it was (note **was**). We would always have our fanzines, books, memories, etc., and maybe the BBC would even warrant a repeat of the show, as is often done with series such as **Star Trek, Mission Impossible,** etc.

No doubt I will arouse a lot of anger amongst your readers for suggesting such a thing, but I assure you that I am still a genuine fan of the series, but would prefer to remember the good parts of the show and not feel that I have to pretend to like it as it is now, or even pretend there is a future for it.

LET SLEEPING BRIGS LIE

Kenneth Horlock, Kent (1-4-89)
Well done **Greatest Show** part 4; 6.6 million viewers! Tremendous. Ironic though, isn't it, that one of the reasons Grade originally attacked the series was because it was **failing** at 6 million. Three years later and that same 6 million is now a success. The biggest shame was that **Doctor Who** was not on again the following week to build on this success. A further few weeks and we could even have been celebrating 7 million...

The return of the Brigadier next season sounds like playing up to the fans again; something JNT was so criticised about a few years back. It's like the **Star Trek** movies, with all the old stars digging out toupees and corsets in the hope of recapturing a past era. The presence of the Brigadier next season won't add to the viewing figures and, like the Sea Devils and Silurian return of 1984, I can't help feeling we'll come out of the story wishing JNT had let sleeping dogs lie. Anyway, if JNT is to remain as producer, he should be going into the 1990's with a brave new show - **not** an attempt at recreating the Pertwee era. (I like the idea of a sword and sorcery tale, though!).

'ATTACK' DEBATE: THE FINAL WORD

Robert John Williamson, Leeds (27-3-89)
Occasionally I read, with disbelief, some of your letters. The recent 'Pearson v. Howard' controversy is one example. Well done, Martin Jackon (DWB#64), for trying to sort it out. It seems to me that Alister felt it "a pity" that he wasn't doing the **Attack of the Cybermen** cover because he had ideas for it. Whilst he doesn't attack that particular cover, it's true he doesn't like Colin Howard's work very much. But, as he says, he doesn't have to be impressed, does he (and from what I've seen of the **Attack** cover, I'm not impressed either!). Anyway, David Darlington's comments that Alister's work "isn't particularly brilliant" because he copies "directly from photographs" is ludicrous. Take a look at your Target collection, Mr.Darlington, and you'll see **most** covers are copied (and in case he hasn't noticed this includes the work of Achilleos and Skilleter). What does David expect artists to do ? Invite Sylvester round for a sitting so they can paint him from life ? The use of photos is an alternative when 'life' models are not available (and surely preferable to guesswork). Personally I think Alister uses his reference material well, especially in his arrangement of the covers. At least we ought to be thankful to Alister for such a lucid and honest interview. However, I'd be the first to admit that **The Chase** cover is "a bloody mess"!

DIVERSIFY TO SURVIVE

Bryan Jenner, Alberta, Canada (3-3-89)
Allow me to congratulate you on your successful transition to your new format. It is never a policy of mine to complain about expanded coverage of telefantasy, even if I will get to see barely any of the shows you are mentioning.

One sci-fi example Canada has recently been afflicted with is a mid-1970's ITV product consisting of redundant plots, wooden acting, a budget lower than a snail's IQ, and the worst title music I can ever dream of hearing. It is called **The Tomorrow People.**

Can **Dream-Watch** come up with an article to explain the history of this mess, exactly who was responsible, and why ?

Peter Finklestone, Leeds (28-3-89)

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It's interesting to see the furore amongst some of your readership at your decision to include non-**Doctor Who** news and features in **DWB.** I find it particularly amusing when people talk about the magazine being "soiled" because, to survive, you have to follow the trends in fandom. And the trend in fandom now is diversification. There are, I feel, two main reasons for this.

Firstly, **Doctor Who** is now a different programme from the one of the 60's and 70's, appealing to a different type of fan. Admittedly, some of my generation of fans like, enjoy, appreciate the recent seasons, but many do not. I am, with occasional exceptions like **Remembrance of the Daleks,** unable to be drawn into the episodes and enjoy them as is still the case with the older episodes. I now find other programmes often have more in common with the spirit and quality of the older style **Doctor Who** than 1980's **Who** itself!

Secondly, the video recorder has become the death of fandom since its 'golden age' in the mid to late 70's. In only ten years, since the device was a luxury toy of the very rich, now the majority of **Who** fans either have - or have access to - most of the existing episodes on video tape, either from broadcast abroad or from more dubious sources closer to home. Some would deny this but I would happily wager that well over 50% of your readership have something that, strictly speaking, they shouldn't. And when their **Who** collection is complete, naturally they look towards other shows of nostalgia to collect, like the in-vogue **Adam Adamant Lives!, Ace of Wands, Doomwatch** etc., hence the popularity of events like TellyCon whereas **Who** conventions (notably DWAS) have become staid and repetitive.

I don't think you should worry about losing readers who feel their time is being wasted by having to read articles to see whether they will be of interest (ie: about **Who**) - that argument is so petty and mindless that next they'll be complaining that the thought involved is causing their hair to fall out! Personally I'd be more worried about the 250 minutes I wasted last year watching a certain television programme and the amount I'll probably waste this year on same.

Ian McLachlan, Scotland (26-3-89)

Just a short note to say how impressed I have been with the new-look issues. It is the fanzine that I most eagerly await each month. That is saying something as I have quite a few on order! I don't know how you find the time to produce such a well-informed and interesting publication. I particularly like the Target book reviews as I have long been a Target fan and eagerly await each new novelisation. If **Power** and **Evil of the Daleks** are finally going to be done then perhaps by next year all the classic black and white stories will have seen print! A long-cherished dream of mine fulfilled at last. I am only sorry that my second favourite story of all time - **Planet of Giants** - is not being done by Nigel Robinson, Glyn Jones or Paul Erickson. Unlike your reviewer I quite like the cover of **The Chase,** although I would have liked to have seen some character from the Journey Into Terror episode.

I think **DWB** has improved with its inclusion of other TV series. It is now the only fan publication with regular news about the world of telefantasy and therefore fills a gap in the market. I think that it will go from strength to strength.

P.Butler, London (28-2-89)

I personally think the expanded coverage is a necessary and vital step to take, particularly if the **Doctor Who** material is sustained at its present level. When all is said and done, especially in these days of truncated seasons, there is only so much **Doctor Who** material left to write about - unless you want to go down Marvel's path of regurgitating the same articles under different guises.

I realise the importance of keeping the same initials in the title, but **DreamWatch Bulletin??** What exactly does it mean ? It reminds me of the old BBC standby title for 'The-programme-without-a-name'(Timewatch, Drugwatch, Hospital Watch, Crime Watch...). The annoying thing is, I can't think of anything better **and** Laurence Piper has already used the death-watch beetle joke...**damn!!** (What about Dream-World's Bulletin ?).

Regarding the question in the Readers Poll concerning the work of Andrew Cartmel, his appointment seems to, yet again, highlight the chief flaw in John Nathan-Turner's reign (though it's actually more like a shower these days); his constant use of inexperienced people. For several seasons we've put up with unseasoned writers of variable quality and now, the pinnacle of his achievement - a person with no previous experience of script-editing becomes script editor!! The sad thing is, this unsuitability shows: no polishing of poor writing; dialogue and character motivation lacking (even in such as **Remembrance of the Daleks**); and less and less attention to continuity details. The sooner **Who** is run by professionals again, the better.

Phillip Tricker, Suffolk (26-3-89)

The colour cover on #64 was a nice surprise, well laid out too, but I've come to expect that. I like the new-look **DWB;** it still has a big bias towards **Doctor Who** which should keep the **Who** fans happy, but at the same time the news on other programmes and events is both interesting and informative, rather than just a space filler as I suspect some people feared it might turn out to be. Keep 'em coming!

So the Doctor's neck is on the line again, is it ? You know, those BBC bosses must be the highest paid idiots in the country if their attempts at killing off what is one of their biggest assets is anything to go by. Perhaps we should let them get on with it. Then, maybe some time in the future, they will realise their mistake and reinstate the programme along with a new production team. Yeah, and maybe I ought to stop believing in Santa Claus and the Tooth Fairy. Ho-hum, all this messing about with the programme is becoming a bit of a drag...

Michael Bridgeman, Lancashire (22-3-89)

After reading three issues of the new-look **DWB,** I have decided that I dislike this new format. It is all very well saying that the **Doctor Who** content is to remain constant, but we are effectively paying extra for something we may not want. Not all **Who** fans are fans of general fantasy; I have a passing interest in general fantasy, but not more so than other TV like comedy, thrillers, etc. You may also lose many of your casual buyers from places such as Forbidden Planet who would buy 'zines like The Frame or Private Who instead if they are looking for a **Doctor Who** fanzine. Anyway, I shall continue buying **DWB** because it is the only true **Doctor Who** news-'zine available.

Issue 64 was an enjoyable read, although the cancellation threat made it a little depressing (and all the signs are that it could be true). After skipping the general fantasy articles/news, the highlights were the conclusion of the excellent Jon Pertwee interview (one that successfully delved more into the man himself rather than anecdotes about his time on the programme), and the article 80's Cybermen Just Aren't Scarey, which I tend to agree with.

PIGS IN SPACE

Paul Butler, Portsmouth (6-3-89)

Got hold of DWB#63 today and thoroughly enjoyed it, yet again. The new format is a great success as far as this particular reader is concerned.

That Mark James certainly has a sense of humour, doesn't he ? Surely his **Lost in Space** review wasn't to be taken seriously, was it ? Are we really expected to believe that Mark really thinks that Jonathan Harris's Zachary Smith is "...the only three dimensional character in the series, displaying a range of emotions from scheming villain to comic fool"?

To me, giving a character three-dimensions implies some semblance of reality, believability...life. None of these criteria apply in the slightest to Harris's performance.

Grudgingly I admit, next to Smith, the rest of the cast appear to be to acting what Edwina Currie is to tact and diplomacy, but that is chiefly because, episode after episode, they are increasingly overwhelmed by the techniques of an actor who has more ham in him than a pork butchers.

To be fair, it didn't start out that way. The first several episodes (by far the best in my opinion) were serious, visually impressive (for their time) and belied what was to come. Smith, definitely the villain of the piece - a spy of undisclosed origins - attempted to muder, blackmail and trick the crew in an effort to get back to Earth. As the series became bogged down with predictable plots and a stagnating format, it became obvious that Irwin Allen had dug himself a very big hole when he created Zachary Smith.

Obviously the man was such a complete bastard that even a man as even-tempered, strong-jawed and just plain stupid as John Robinson would have marooned him at the first available opportunity. Hence, Smith turned from villain to buffoon, schemer to coward. The change didn't come gradually - no character development here - just an overnight metamorphosis.

I also have the feeling Jonathan Harris's ego had a (very) large part in the series' change of direction (note, though Harris is a regular cast member, he always appears on the credits as 'Special Guest Star'). Given any scene Harris will overact mercilessly. Faced with the simplest of lines he will wail, moan, roll his eyes, wave his hands, anything but deliver it realistically. It is this reason - above all others - that makes me avoid the current repeats at all costs. Harris is, frankly, embarrassing.

Two other comments by Mark had me a little puzzled. His opening remark seems to imply that **Lost in Space** was based on a comic strip of some kind. As far as I'm aware the series - believe it or not - was an original concept, albeit based loosely on Swift's Swiss Family Robinson. I cannot recall a comic of that title, bar one produced by the now-defunct Gold Key Company (who also published comics based on **Star Trek, The Man from UNCLE** and other 60's shows) but this was based on the series, not vice versa.

Secondly, concerning the robot which, according to Mark, is a "sixties TV artefact - the kind of thing that existed nowhere else..." Actually I believe that the idea for the robot came from **The Forbidden Planet**(1956) and its sequel **The Invisible Boy**(1957) - though I hasten to add the robot definitely **isn't** Robbie the Robot but just based loosely on the same design. (Robbie actually makes a guest appearance in one episode of the series).

Finally, just a thought. Mark concludes "We laugh at it, and enjoy it all the more. It is no longer 60's drama, it is 80's comedy..." I wonder what other series he could be describing ? Answers to: John("This-will-be-my-last-season")Nathan - Turner, BBCtv...

Tim Munro, West Yorkshire (3-4-89)

I'm all in favour of **DWB**'s expansion into telefantasy and I cannot understand the sheer narrow-mindedness of readers who've reacted to the non-**Who** material with hateful bile worthy of the Ayatollah the day he read Satanic Verses. There's more to life, and television, than **Doctor Who,** y'know! I'm a fan of the Doctor, but there's no denying that many other shows now rival **Who**'s quality (and surpass Cartmel's dross!). The attitude that **Who** is the one true faith, and talk of other like shows "fouling" or "contaminating" **DWB** is too narrow-minded for words.

A telefantasy news'zine is long overdue. TimeScreen is fine for reference but we need monthly news on **future** developments. My only reservation is that **DWB**'s telefantasy coverage does not seem as knowledgeable as its **Who** stuff, but it's early days yet!

Unlike Douglas Strang (**DWB#64**), I don't believe you should limit yourself to SF. Fantasy has a place in **DWB,** especially with Powell intent on eradicating SF from BBC1 (Douglas should note that if **Next Generation does** eventually reach our screens, Powell has made it clear that it **won't** be on **his** channel!).

DWB#64 was great! Nice to see Simon Whelan giving **Remembrance of the Daleks** the flak it deserves. This overrated dross insulted the stories it tried to pay tribute to. It borrowed names from the past but discarded all attendant details and was a kick in the guts of the Hartnell era. As for **Silver Nemesis,** well...it stank. For all Clarke's smug arrogance, it was the worst story **ever!**

James Kelly, Cumbernauld (29-3-89)

Although I agree totally with your expansion beyond just **Doctor Who** (this is, after all, what encouraged me to start buying my own copy rather than just reading a friend's), I do think you are now something of a mix-up. You are obviously wanting to be seen as a fantasy magazine so why is there still so much **Doctor Who** coverage ? I know the excuse about it being the biggest and longest-running fantasy show ever, but that is just an excuse. Until you balance things up a bit, are we to assume that you want to stay a **Doctor Who** fanzine while throwing in a page or two of other stuff ? For goodness sake, that doesn't make you 'The Journal of British Fantasy Television'!!

Lou Troha, Illinois, USA (29-3-89)

I would like to respond to Jean Riddler's comment in 'De-Regulation' in **DWB#64** about **Star Trek: The Next Generation** being a massive disaster and how hard it tries to be a straight copy of the original. This show, although derived from (and **only** that - **not** a copy of) the original (of which I am also a fan) is anything but a disaster and successfully stands out on its own. It has an excellent cast, excellent characterisations, excellent stories (I can only name one in the 37 already shown here as being less than 'good'), excellent special effects, excellent direction, excellent production, excellent **everything.** It seems that only the first few shows are available on video in the UK, so please give it a chance and stick with it - it gets better and better (far surpassing **Superboy,** which DWB#64 greatly over-exaggerated on its popularity). **The Next Generation** is always in the Top 10 shows in the US, which proves its quality, since it is a syndicated weekly programme that mainly competes with other programmes shown five times a week; and it is syndicated so that Gene Roddenberry can steer the show in the direction he envisioned rather than do what the networks want. Two fan stories have already been used and they do listen to the public for input. This show has everything going for it and may it "live long and prosper". I am looking forward to a review in **DWB.**

Lastly, as a matter of interest, Terry Nation flatly stated, at the First Intergalactic Expo on March 11th, here in Chicago, that Avon **and** Villa are alive, and more than hinted that there will soon be some sort of sequel to **Blake's 7** involving Avon...

SHABBY SERVICE

Jonathan Hayward, Channel Islands (29-3-89)

I very much hope you will print this letter. I don't know what good it will do, but it can't do any harm.

Firstly I'd just like to thank all the tireless fanzine/merchandise producers who give up their free time to edit, run clubs, etc. Despite inevitable problems the majority of these selfless fans give an excellent and reliable service. I wish the same could be said of the DWAS.

At last year's PanoptiCon I bought a Black Light tape from the DWAS stall but later found it to be partly distorted. I returned it immediately to DWAS for a replacement enclosing 50p in stamps for return postage. Having heard nothing, two months later I wrote again to the DWAS merchandise office enclosing an SAE and still no reply. On February 13th I wrote to new Co-ordinator Craig Hinton (with SAE) to ask if he could help and what was going on, but as of writing this (March 29th) I have not heard from **anyone** - nearly seven months after PanoptiCon!

I have been patient over this matter but am prepared to wait no longer. As they refuse to even acknowledge my existance directly, perhaps Mr.Knott or Mr.Hinton could inform me of the crime I have committed that doesn't warrant the courtesy of even a reply via **DWB**'s letter page. I have now lapsed from DWAS, I feel I cannot belong to a society that treats its members so shabbily.

David Hookham, Leicester (31-3-89)

I have now reached the last straw as far as DWAS is concerned. Over the course of the last 15 months I have written to them a total of 8 - yes, **eight** - times enquiring about membership. Initially their non-reply didn't overly bother me but I am now at the point where they have been given an ultimatum - either they reply, or I start sending nasty letters about them to the BBC (who would probably leap at the chance to do away with the official **Doctor Who** fan club) and an assortment of fanzines. However, I am unsure such action will bother the increasingly complacent and disorganised current executive!

'ULTIMATE ADVENTURE' VIEWS

Alexander Maxwell, East Sussex (31-3-89)

Having seen **Doctor Who - The Ultimate Adventure** I'm glad to say it is a decided success! This was due to Jon Pertwee's effortless, charismatic portrayal, Terrance Dicks' archetypal **Who** script and the amazing special effects. The Daleks and Cybermen were used properly for a change, especially the latter whose aspect of menace harked back to the 60's classics.

However, there were a couple of failings. David Banks was OTT at times as Karl but the main fault was the ridiculous musical/pseudo-cabaret interludes which came across as totally gratuitous examples of showbiz indulgence. Noting JNT's credit as Creative Consultant, I shouldn't be surprised if he was behind the cabaret interludes which seemed to jar with Dicks' script.

Despite JNT, though, the production was entertaining and well-executed. Well done to all involved.

David Gryc, Kent (1-4-89)

I had to write to say how great I thought **The Ultimate Adventure** was. Jon was **the** Doctor, he was marvellous, and the Daleks were done very well. I also enjoyed Terrance Dicks' nostalgic handling of the Cybermen showing that simple bullets have no effect and I'm glad they were kept in the sidelines - it's how they work best.

THE DALEKS' MASTERPLAN

JAMES HOWARTH REVIEWS THE FIRST VOLUME OF W.H.ALLEN'S LONG-AWAITED NOVEL PUBLISHED IN SEPTEMBER

ANY YOUNGER or less well-informed fans who pick up and read a copy of 'Mission to the Unknown' (the first volume of John Peel's 'The Daleks´ Masterplan' adaption) are likely to be puzzled by the opening chapter (those that haven't read this article, that is).

"The Toppled Towers of Illium" details the plight of the Doctor, Steven and Katarina as they return to the TARDIS and depart Troy, leaving the doomed city to the mercy of the invading Greeks - or rather, the lack of it. I have to classify myself as one of these 'less well-informed' individuals (though, sadly, not as 'young') because I was puzzled! Although William Hartnell is my favourite Doctor and I **am** long-in-the-tooth enough to remember the story when it was broadcast, unfortunately I **don't!** The memory cheats, though not in the way Mr.Nathan-Turner would have us believe - I simply don't remember it.

KATARINA'S STRUGGLES

So why the puzzlement ? Purely because I wasn't aware that Steven gets himself impaled on the end of a Trojan's sword. The closing pages of Donald Cotton's **The Myth Makers** gives us no indication that this happens so, in desperation, I resorted to reading the Archives feature in DWM#73. Sure enough, he **is** wounded, having "engaged in a fight with a Trojan". It was then that I discovered that John Peel's attempt to bridge the gap between his and Cotton's book lacks a short confrontation between the Doctor and Odysseus. If anyone can refresh my memory as to what this encounter consisted of, I'd love to know because we'll never find out by way of a novelisation. It is interesting to note that Odysseus' half-held belief that the Doctor may be Zeus in disguise is shared, in Peel's book, by the latest addition to the TARDIS crew.

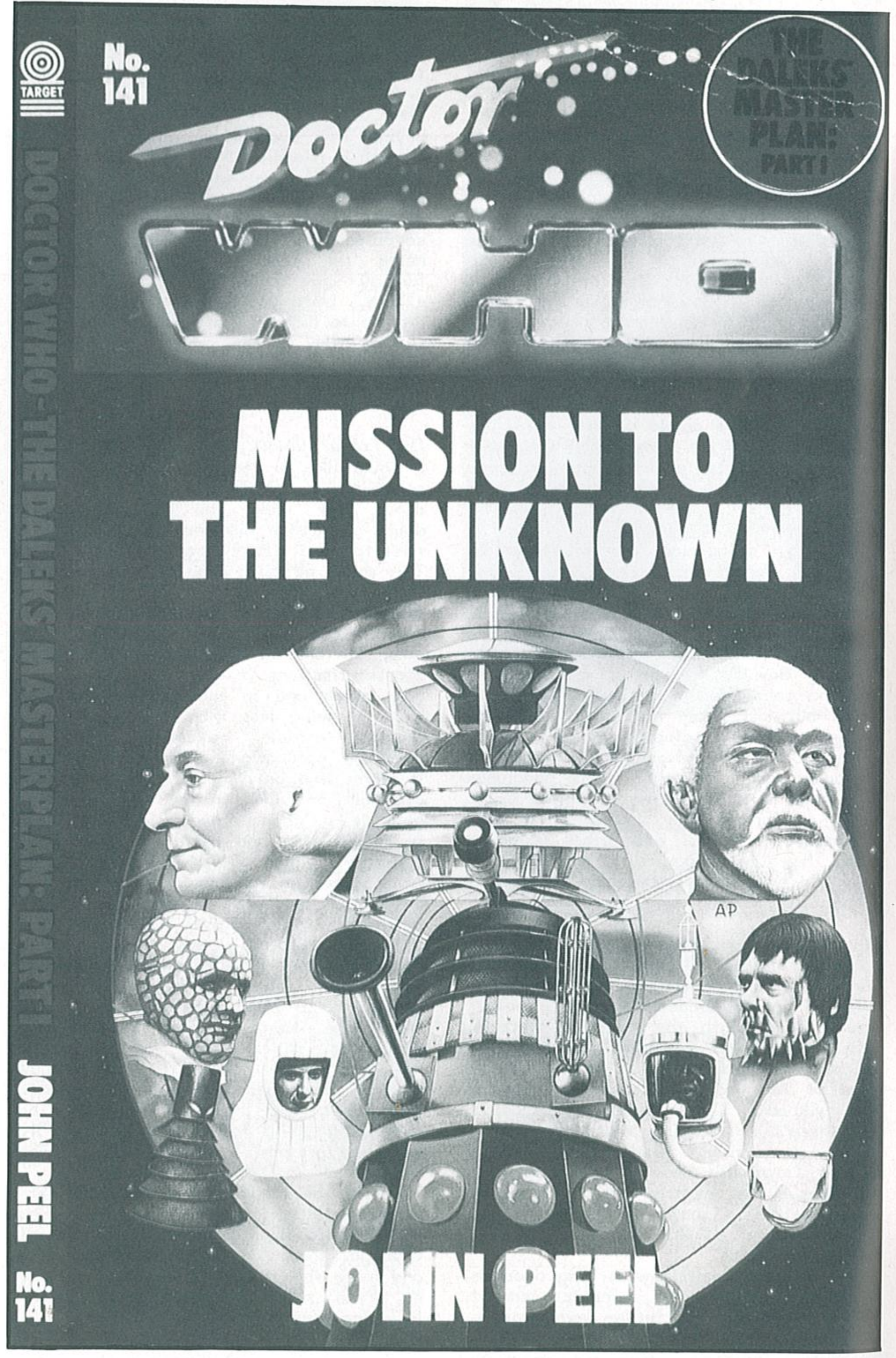
Katarina struggles to understand the events unfolding around her during her short tenure with the Doctor. You can see why she, as a companion, didn't last long, although Peel treats her sympathetically as she grapples with realities that are beyond her comprehension.

"...this was no small chest as it had seemed from the outside, but a temple annex, at least thirty feet across! Lights blazed on the white walls that looked like polished stone. An alter stood in the centre (sic) of the room, over which the Doctor brooded, moving sticks and touching coloured baubles. What could he be doing ? Suddenly the centre of the altar began to rise and fall, and a terrible noise, the baying of a Cerebus, guardian hound of the Underworld, began."

The Doctor, however, is not particularly sympathetic (to her, or anyone else for that matter), continually snapping crossly at her as she converts the inexplicable into terms she can deal with. He finds himself simplifying his explanations to suit her level of understanding.

"My temple passes through many worlds on its journey. On some of them, there exists the herbs I need to cure my priest."

We then, in broadcast terms, leap back in time four weeks to the actual 'Mission' of the book's subtitle. Terry Nation certainly likes his jungels, doesn't he ? And the way John Peel describes the one on Kembal, it seems even more inhospitable than the Mechanus variety - especially the inclusion of fire-breathing orchids (George Cranleigh, beware!). It's little wonder that Garvey's face is "pinched with constant terror" as he makes his resolution to kill the other two members of the expedition to this benighted planet. Marc Cory, who possesses "a vast indifference to the Universe in general" and Gordon Lowery, "a born spacer, eager to get off worlds with their unpleasant gravity", soon discover the cause of their crewmate's homicidal tendencies; a Vaaga/Varga (take your pick) thorn embedded in his skin. Garvey's transformation into a Varga hybrid is really rather horrible. If it was even half as graphic on television (and if it was, you'd think I'd remember **that** if nothing else!) then I was almost certainly watching from behind the proverbial sofa.


TARGET
No. 141
Doctor WHO
THE DALEKS' MASTER PLAN: PART I
MISSION TO THE UNKNOWN
JOHN PEEL
DOCTOR WHO-THE DALEKS' MASTERPLAN: PART I
JOHN PEEL
No. 141
AP

STRANDED in the jungles of Kembal, the most hostile planet in the Galaxy, Space Security agent Marc Cory has stumbled across the most deadly plot ever hatched - the Daleks are about to invade and destroy the Universe. Cory has to get a warning back to Earth before it's too late - but the Daleks find him first.

Months later the Doctor and his companions arrive on Kembal and find Cory's message. But it may already be too late for Earth - the Daleks' Masterplan has already begun...

THE MOVELLAN WARS

Having disposed of the unfortunate Garvey (who lacks the forename 'Jeff' in the novelisation), Cory then reveals just who he is and why they've come to Kembal. As in **The Chase**, Peel throws in extra information - presumably taken from some sort of History of the Daleks that he's worked out for his Official Dalek Book. Lowery says that little has been heard of the Daleks for a thousand years or more, not since the Movellan Wars! In a later chapter there are also two references to Draconia: Lizan, a bored Section Leader at SSS Communications Central, has had dreams of working in the Embassy there, and Mavic Chen, during a televised interview, mentions mineral agreements with the Draconian Empire.

There seems to be a degree of confusion on Peel's behalf as to the number and names of the representatives involved in the alien Alliance. First we hear of seven delegates from the Outer Galaxies, with seven lecturns erected in the vast conference hall, one for each. Then we are introduced to them: Trantis, Gearon, Beaus, Warrien, Sentreal and Malpha...only **six.** The description of the representative from Gearon - whose name, it would seem, is Gearon - is identified in various photographs I looked at as 'Celation'. In chapters 7 and 8 'The Masters of Celation and Beaus' are mentioned by Zephon...now, where did **he** come from ? Mavic Chen takes the total to **eight!(?)** The mix-up isn't helped by the fact that two paragraphs of the original manuscript have been crossed out and replaced with a slightly extended section on a separate sheet, in which Peel corrects his own mistake of linking together Trantis' description with Malpha's name. Rosemary Howe's version of this episode (reproduced in DWB#41/42) didn't help at all in my researches. Apart from Malpha, she appears to have made up all the other names...Hjbuj, indeed! To make matters worse, in Part Two - The Mutation Of Time - there is a character who goes by the name of Celation...confused ? You will be!

Peel has slightly re-arranged the storyline so that we re-join Lowery and Cory **after** the Daleks have finished playing Subbuteo with the model planets on their map of the Solar System, thereby making their deaths and the failure of the mission the climax of that section. He well describes Lowery's horror as he too begins a metamorphosis into a Varga Plant, struggling heroically to act normally for fear of arousing Cory's suspicion. Cory soon puts him out of his misery and doesn't last long himself as the Daleks track them down...

RETURN OF THE DOCTOR

Then we leap forward five weeks, if you follow me, to be re-united briefly with the Doctor - who is still brooding over the TARDIS controls - before we're off to Kembal once more, this time in the company of Bret Vyon and the ill-fated Kent Gantry.

"The Doctor was not overly impressed by what he saw; a tall man, tired-looking, unshaven and unwashed for several days. The only thing preventing him from expressing his opinion was the obviously functional blaster clasped in the man's hand."

If you're waiting for a lengthy description vaguely reminiscent of Lethbridge-Stewart, forget it! Despite this somewhat inauspicious start, the Doctor and Bret slowly grow to have great respect for, and faith in, one another - even if Bret does call him "Doc" all the time!

Having impersonated Zephon and snatched the Time Destructor's Tar(r)anium Core (it's spelt with a single 'r' in the book), it's time for a quick jaunt to swampsville! As well as danger from a human source on the prison planet of Desperus - Kirksen and his two 'cellmates' - Peel has added the presence of giant vampire bats with a six-foot wingspan, known locally as "screamers". The Doctor is attacked by one of these charming creatures and a group of them later have lunch at the gruesome expense of Bors and Garge.

Only now, here on this planet, does the Doctor experience sorrow for Katarina, "feeling a twinge of guilt over her predicament". Once they've taken off, the dilemma faced by the Doctor, Steven and Bret is quite tense, as Kirksen gives the handmaiden a new hairstyle in the confines of the airlock with his home-made flint knife; but her actual death is dealt with in a somewhat economical manner - Cassandra had prophesied her fate, a journey to her death, whereupon she would reach her Place of Perfection. The Doctor can only hope that she has done so, choosing to remember her as a daughter of the Gods.

On returning to Earth, Sara Kingdom makes her entrance, dispatched by Chen to eliminate the fugitives. She comes across as being rather wooden at first, talking flatly, having the "beauty of ice or steel" and "a very direct approach to life...and to death", but gradually Peel softens her character just a little after her initial toughness, although she maintains her keen professionalism. This change is, of course, brought about by her murder of Bret. Realising her tragic mistake and learning to trust the Doctor and Steven, her second meeting with Chen in the last few pages is a very different affair.

"Sara turned her eyes on him. When he had last seen them, they appeared emotionless, calm, efficient. Now he saw hatred and loathing in them."

CHEN'S THEATRICAL NATURE

The author captures extremely well Kevin Stoney's carefully controlled performance of Mavic Chen's theatrical nature, what with "an over-inflated opinion of his own worth", "burning inner ambitions" and the "inner light of madness". He despises Zephon for "obviously craving power and conquest in the worst possible way - with naked greed" and adopts a patronizing tone when talking to the Daleks.

The planet Mira affords Peel the opportunity to get into a descriptive mood again, with its "Tendrils of mist...stagnant pools...dank smells...hairy creepers". His storytelling technique is so good, as regards the Visians, you can almost see them! The Doctor, Steven and Sara have been transported here via a cellular projector - minus the white mice that appear as part of the contraption on TV. In order to gain access to a Dalek saucer and affect their escape, Steven resorts to the old gunge-in-the-Dalek's-eye trick (in this instance, mud) as perfected by Barbara in **The Daleks** and not a rock on the dome as is stated in the DWM Archives feature.

The Daleks themselves are as treacherous and lethal as ever. The delegates are unwitting pawns in their overall game, expendable when they have fulfilled their purpose or exceeded their usefulness.

I'm not sure whether it happens in the TV original, but the Daleks sent to apprehend the Doctor's party on Desperus are destroyed in their pursuit ships for failing to comply with their orders. And those that are stranded on Mira as their saucer takes off with the Doctor aboard are just left there to cope with the constant Visian attacks. I don't think the Daleks have ever been depicted as so unconcerned by the plight of their own kind before.

"It was always a good incentive to the workers to show them the results of failure. It inspired them to work well and avoid making foolish mistakes". The Black Dalek is clearly a force to be reckoned with! One aspect of the pepper pots' routine that, to my knowledge, has never before been noticeably touched on, also enters the novelisation; rooms aboard the Dalek saucer "clearly where the Daleks rested between duties". For some reason I don't like the idea of Mark III Travel Machines putting their metaphorical feet up and taking it easy! Peel's expression "the Daleks still had a trick or two up their metallic sleeves" also annoyed me.

VIBRANT DETAIL

Having returned to Kembal, bargained with Chen for their lives, handed over a fake core and gained entry to the TARDIS, the time travellers are off once more. As the book draws to a close, the companions ponder the immediate future and the likelihood of continued danger:

"The three of them turned to stare at the Taranium Core. They had escaped the Daleks for now...but as long as it existed, there would always be the terrible possibility that one day they would encounter the Daleks again..."

I wish I could end by saying that the best is yet to come, but I prefer this book, the first half, to the second. That's not because the second is bad; the novelisation itself is not at fault, but simply that I feel the plot ran a little out of steam as the story progressed. However, the two books together recreate with vibrant detail the impact and ingenuity of the longest-ever **Doctor Who** adventure. (And before you all write in, I'm not one of these people that regards **The Trial of a Time Lord** as a fourteen-part 'epic', okay ?).

'Mission to the Unknown' is due for publication on 21st September 1989, with an elaborately muddled cover by Alister Pearson.

(With thanks to Patrick White)

DOCTOR WHO
THE ULTIMATE ADVENTURE
WRITTEN BY
TERRANCE
DICKS

INTERVIEWED AT HIS HAMPSTEAD HOME ON FRIDAY, MARCH 31st, BY GARY LEIGH-LEVY AND SHELDON COLLINS

GL: As we speak, we're a week into the play's run. What has the initial reaction been towards it ?
Very good indeed. It couldn't be better really. I've seen it several times since the first night which was very good, but you can't really judge by a first night because that's a special audience (friends of mine, friends of the cast, etc.) so you expect it to go well. But I saw it again last night (March 30th) and it was a huge success. There was a rapturous reception from the audience so it's been going very well in the subsequent week too.

GL: We saw it on the first night so obviously there were a couple of first night mistakes that have been ironed out by now ?
Yes, it's been undergoing a sort of continuing process of revision. Not major, just minor and technical. What you have to realise is they've only had two days in that theatre before the first night and it's a very complex show. The dress rehearsal was very hairy as was the afternoon matinée on the opening day, but the first night I thought worked pretty well considering how much time we'd had. But it's now much smoother and slicker and things like the scene changes are working much better. That is the advantage of the theatre in that you get time to play yourself in and the audience never seems to mind. Whatever happens they seem to accept it quite cheerfully.

GL: Wasn't the matinée on the opening day a kind of dress rehearsal where - even at that late stage - various things were cut before the opening night ?
There were minor changes but there haven't been any major ones, mostly because when you get the thing into the theatre things come up for practical and technical reasons. For instance, the biggest change we've made - which is still not finally complete and which I've been working on today - is act one which originally ended in the Daleks' spaceship with the Daleks threatening to exterminate the Doctor and the second act started as a virtually instantaneous pick up where the Doctor's bacon is saved by the Emperor's message. Coming back to the same scene in act two, and then having to move on immediately to another one, creates immense technical problems backstage, so what they very much wanted me to do was to end act one in the Dalek spaceship and start act two in the TARDIS. What we did in fact was run along through the scene that had been the first bit of act two, but not back into act one, and what we found when we did that was that it really spoilt the cliffhanger because the threat of death and the Emperor's message now comes well before the act one division and your main part of attention is over. We tried a couple of other ways of doing that and gave Jon a good strong line at the end. I saw it last night and it was okay but not as good as it had originally been, so what we're now doing is stopping act one at the point where it always stops and still carrying on into the TARDIS at the beginning of act two, but putting all the material from the second half of that scene into the first half of the TARDIS scene, and I worked out last night a way of doing that with the director that, a) makes sense and, b) enables us to have our original good cliffhanger.

This is the kind of to and fro thing you get all the time in the theatre. I would say "That's where the cliffhanger needs to be," and they'd say, "Yes, but we've got seventeen men rushing around falling over each other back stage and it's a nightmare, so can we please **not** go back to the spaceship at the beginning of act two..." There are absolutely sensible arguments on both sides and what I had to work out was a way of giving what I and the cast wanted - which was the old-fashioned cliffhanger - and giving the production team what they wanted, and you kind of work through problems like that as you go along. That's the only change of any size which you would notice if you went on the first night and went again. Every time you change anything it complicates the scene-setting, the lighting plot, the computerisation of the lasers etc., and what I've been doing this morning is a re-write of that section which I've done half a dozen copies of which will have to go to the sound man, the lights man, the man who controls the lasers and all the actors. Making quite a small change is actually quite a big performance!

"THEY WOULD HAVE PREFERRED FEWER BUT LONGER SCENES"

GL: Was it imposed on you to limit the amount of scene changes ?
No. Far from it. The director, Carole Todd, is grumbling like mad that I'm making her life a misery because I've written it like a TV play! There are far **more** changes than they want! Last night the scene changes were very slick - things went off, things came on. The lights go down and you see the scenery shifters preparing the stage for the next scene, which is an accepted convention in the theatre world anyway. I don't think the audience mind if they're not left hanging about too long.

What Carole and the cast have been doing is making the transitions work slicker so that now they happen much more quickly, but I think they would still have preferred it had I done it in fewer but longer scenes because they feel the scenes that go best are ones like 'The Bar Galactica' which go on quite long, whereas my instinct as a TV writer is if a scene goes on for more than about three or four pages then I start to worry about it! What they don't like having in the theatre is a one or two page scene whereas I put in the cutaways to the Emperor Dalek or Karl or whatever just to give us a look at the villains and to make a transition between where the Doctor's going.

GL: The play has happened so quickly compared to the movie which has been talked about for a couple of years now.
Movies are fairyland. I will believe the **Doctor Who** Movie when I see it on the screen. I wish them well, I've got nothing against it - and I'm not offended they haven't asked me to write it or anything like that - but you read in the paper that so and so has been cast and they're starting filming and it's a press agent's release or a producer releasing a story if they **think** there really is going to be a movie. Don't believe **anything** in advance about films!

GL: Could you recount from the beginning how the play came about ?
I did a play in 1974 called Seven Keys To Doomsday with the Daleks and an actor called Trevor Martin played the Doctor. It did pretty well, at the Adelphi Theatre in London, but never toured and it was such a big spectacular production that they never got their money back either. But it was very successful with lovely reviews in The Guardian, Times, etc. That ran for a short season and ever since there's been talk on and off of doing a **Doctor Who** play again. My agent had tried to get various people interested and I really treated the play the way I treat the film. For instance, someone would ring me up and say "so and so is interested and there's a good chance..." and I'd say "yes, yes, fine, let me know when it's really definite" and then it all fades away again.

Towards the end of last year I started hearing from my agent that this theatre producer, Mark Furness, was looking into getting the rights from the BBC. Mark is a very practical down to earth producer with a lot of experience who's got lots of shows on and running and has been in the business a long time (including 'Allo 'Allo which is a huge success and playing to packed houses everywhere), so it's a professional organisation.

Around December I finally heard that it was quite likely to happen and Mark Furness wanted a preliminary meeting so I went along, still not really thinking it was going to happen. We sat and talked about the play and how he saw it and the things he wanted and we hit it off and he obviously liked my approach to it. Afterwards I phoned up my agent and said it looked promising. Then nothing happened for a long, long period and I thought that's another one that's come and gone, but much nearer Christmas Mark got in touch with me again and said that it was definitely all on and they were going into rehearsal in February. They'd booked Jon Pertwee, they were doing a deal for the Daleks and all they needed now was the play. They'd got a 12-week tour - all set and ready to go - and all they hadn't got was the play itself!

GL: Hadn't they originally approached members of the current production team - Ben Aaronovitch and Andrew Cartmel -

THIS PAGE: The TARDIS incumbents - The Doctor(Jon Pertwee), Jason(Graeme Smith), Crystal(Rebecca Thornhill), Zog(Stephanie Colburn). (Photos by Mike Daines)

about writing the play ?
I don't know about that. Mark just got back in touch with me - after a long gap - and said he wanted me to do it.

He didn't know, at that stage, whether it was necessary or even desirable to do it with one of the old Doctors because he knew that we'd created our own Doctor at the Adelphi in 1974, and from the producer's point of view that's got a lot of advantages. For a start you won't have to pay him so much. He won't give you any trouble because he won't be so well known and famous. He will probably be pleased to do it. And you can kind of take the show where you want independently. But what I said was, although we had done it without Jon in the 70's, that was only because Jon was then playing the Doctor on television, and it **would** work. I said if it comes down to it we could create our own Doctor because the Doctor, basically, is always the same character and the actor's personality is really the icing on the cake, but if we could get Jon it would be a huge advantage to the production, and besides, I love working with Jon because he was my Doctor when I was script-editing! But we could **only** create our own Doctor as long as we got the Daleks.

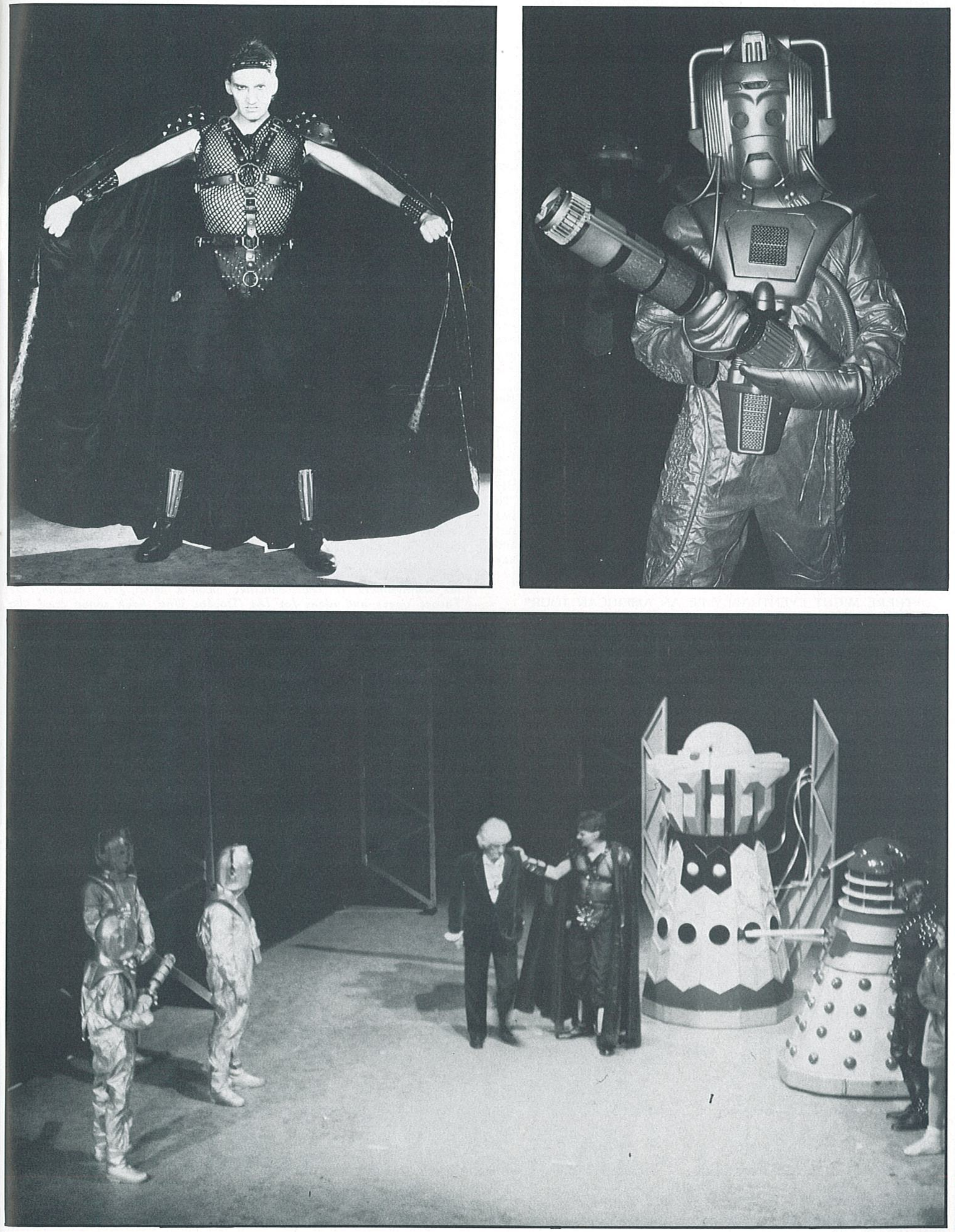
"JON CAME TO REHEARSALS ON A MOTORBIKE!"

GL: We actually interviewed Jon Pertwee on December 11th and told him about the stage play which we'd just heard about ourselves and he made a note then to get in touch with Mark Furness to put himself up for the part.
Yes, I'm sure Jon would have wanted to do it from the outset. He's got a nostalgia for **Doctor Who** and he's still very fond of it. Jon and I worked on the script together a lot. When it was all agreed that it was actually going ahead there was really very little time - incredibly little time from my point of view. One was talking about weeks rather than months when you normally think of writing a stage play in terms of a year or six months at least.
SC: Was Jon always the original choice for everyone ?
Oh yes. The thinking was if Jon didn't want to do it then Colin Baker was still around.
GL: Apparently Colin was originally approached for the part but is said to have turned the offer down as he was touring at the time with Run For Your Wife, and also no script was ready for him to inspect ?
I wouldn't have said Colin came before Jon. There might have been some expression of interest, but it's quite clear in my mind that it's Jon we always talked of with Colin, and even Tom wherever he is, as a possibility.
GL: You're lucky he was free because he's been out of action for a year with his illness and he's also been doing a lot of Worzel Down Under.
You're always very much in the hands of fate with these things about what's possible and what isn't.
GL: Is he coping with the strain a theatre tour poses ?
Yes, he's doing very well. He's in terrific shape. I think he was - as all actors are - nervous about taking on what's a big part, and he has to carry the show. He's had his moments of being worried about it, it's very hard work, but Jon's in better shape than I am! He swims, dives, he came to rehearsals on a motorbike! There he is striding off in his leathers and his crash helmet! He's really enjoying it and, of course, he's getting standing ovations every night.
GL: What guidelines and briefs were imposed on you before you set about writing the script, or were you given a completely free rein ?
Oh no, very much not. In lots of ways it was like writing **The Five Doctors** where you had a lot of different things and people who - for one thing or another - had to be in it and the job was to make sense of it all. Mark Furness had lots of 'producer ideas'. He wanted the guillotine sequence which he'd seen somewhere and he wanted flying fairly early on because he'd seen Peter Pan. He would also make suggestions like "Wouldn't it be nice if the Doctor picked up this cuddly little alien from somewhere and took him along..." hence Zog, and he also described an illusion which he'd seen of a meterorite storm projected onto a screen which I incorporated into the play. I also spoke to other people, for instance the guy that does the lasers who suggested a kind of tunnel of light that comes out at the audience, so it's a matter of having all these ideas hurtling at you from all directions and making sense of it all. I used to say I hope to God Mark doesn't see a really good troop of trained seals or something. That never quite happened but almost everything else did!
GL: So you more or less took all the various ingredients thrown at you and blended them into the final result ?
Yes, you would take all this input and go away and mull it all over.
GL: Was there ever any intention of also trying to get one of the old companions back too ?
No. It may have been discussed in the very earliest stage because I did say that was something they could do, but again I think Mark had fairly clear ideas; he wanted an attractive young man and a girl who was a singer, again because he wanted a couple of songs in it, so the songs are part of his input. I didn't write them but I knew there were a couple of points where they were going to be.

"IF IT WAS UP TO ME I WOULDN'T HAVE PUT SONGS IN IT"

GL: Were you happy with that panto element creeping in ?
It's not whether you're going to be happy about it. We're not put here to be happy but to do a professional job and this kind of stage play in not aimed purely at **Who** fans. I'm very fond of **Who** fans and I'm very pleased by the fact that, by and large - with a bit of muttering here and there - they seem to have accepted it and enjoyed it, but you've got to face the fact that you don't do a mass entertainment thing aimed just at fans. You hope to keep enough in so that the fans won't scorn it because, obviously, the good will of the fans will be a lot to do with the success of the play. But equally well you've got to realise that mothers with little kids and all kinds of people are going to be coming to see the show and you've got to have something for them. If it had been purely up to me I wouldn't have put songs in it, but I always took it as part of my brief that they were going to be.
SC: Were there any problems with Terry Nation in getting the Daleks ?
All I know is that there were prolonged negotiations to get the Daleks which eventually came to fruition. I remember saying to Mark try and get the Daleks if you can, but if you can't get the Daleks we'll do it with the Cybermen, and it would have worked with the Cybermen if we'd got Jon. You see, there are various permutations and combinations of doing it and the ideal was the one we got which was to have Jon, the Cybermen **and** the Daleks. If we had lost one of those three we could probably still have coped, as long as we didn't lose two! But I was told all along I could certainly have the Cybermen so I knew I'd got at least one monster. It was my idea to have the Daleks and Cybermen as allies.
GL: And whose idea was it to have a Draconian and a Vervoid in the Bar Galactica scene ?
All I knew is that there were going to be a mixture of alien races in that bar. I think it's quite a nice idea to have the odd renegade Draconian turned mercenary!
GL: Was it your idea to resurrect the Emperor Dalek from 'The Evil of the Daleks'(1967) ?
The trouble with Daleks is their dialogue is very limited. They don't actually say very much, and the Emperor Dalek obviously has higher grade speech circuits. He's a bit more like a person so you can use him as a character which is why I wanted him.

Another of the changes we've made - which you would notice if you went on the first night - is that there are now no normal Daleks in it until the spaceship scene near the end of act one because we felt that the Daleks were being exposed too early. Now the audience are kept waiting the Daleks actually get a round of applause when they first appear!
SC: How are their voices done ?
They are pre-recorded. I did a separate rehearsal with the Dalek actors in the intonation and the kind of monotoning they speak with. After that we went to the BBC Radiophonic Workshop where we spent a very long day with Dick Mills recording all the voices and sound effects. Steve Regis, who did the music, copied them all onto a digital recorder and so we got all those sounds on file, so they're not done live.
SC: Am I right in saying a lady operates one of the Daleks ?
There may well be a lady in a Dalek! It's not a big cast and everybody's doubling up. People are playing Daleks, Cybermen, mercenaries and whatever, apart from the three main characters, but that's a tradition in the theatre.
SC: It's nice to see Terry Walsh involved with 'Doctor Who' again.
Going right back to the beginning, what I did first of all was a very detailed synopsis which enabled them to then go ahead and book people. A copy was sent to Jon very early on and he phoned me up in a great panic saying "This is full of fights and all kinds of things!" and I told him not to worry and that things would happen around him and he suggested booking Terry Walsh for the fight sequences because he and Terry always got on very well. We thought at some stage he might even double for Jon but he didn't because, although Jon was the centre of the fights and stunts in the Bar Galactica, we did it so that he just gives a casual flip of the wrist and people go flying through the air, which is quite fun. You can't ask Jon to do somersaults or smash through glass and that sort of thing. I passed on Terry's name to >



THIS PAGE: The adversaries - David Banks as Karl the Mercenary, the Daleks and the Cybermen

Mark Furness saying he was very good and that it would also be very reassuring for Jon to have people to work with that he knew and is happy with.

GL: Do you enjoy getting back into the 'Doctor Who' swing of things ?

It's very nice. I don't look for it anymore because I do other things now, but I'm still very fond of **Doctor Who.** Somebody asked me if I would put up an idea for a television storyline nowadays and I don't think I would. On the other hand, if the production office came to me and said would you like to write 'The Seven Doctors' or whatever I'd be pleased to.

GL: What input did John Nathan-Turner have as creative consultant ?

The BBC's attitude is that the producer of the show is responsible for everything connected with it and John was kind of the BBC's representative so he was involved all along the line and saw the early scripts and came to the rehearsals and final dress rehearsal and has come a few nights to see it.

GL: Did he make any creative suggestions ?

Sure, in the times that we'd be discussing things John would say "Could we do that ?" and "Why don't we do this ?". One of the things that John said to me after the final rehearsal, which was very useful, was that I'd got the Daleks too articulate. In other words they speak in this peculiar limited vocabulary tending to speak in the third person. They don't say **I** and **me** and **you** very much. And after that suggestion I 'Dalekised' their dialogue a bit more.

SC: Would you have liked to have seen the play premièred at the West End ?

Mark Furness nearly always premières at Wimbledon, but if it goes well and continues to be a success then it's perfectly possible it will come to the West End. But it's actually much better to do it like this and get it right because we're learning and improving all the time. If you did go and see it again you would actually see a much better show than you saw on the opening night. To iron all the bugs out of it you find out what works and what doesn't, you find the gags that get the laughs and the ones that don't. It's certainly doing this now-extended 16-week tour and after that I think we'll sit back and look at it again and say "Right, what do we do now ?"

"THERE MIGHT EVENTUALLY BE AN AMERICAN TOUR"

GL: It has been intimated that Jon won't carry on after his contracted 12 weeks ?

I don't think Jon will want to do much more than his committed 12 weeks but I wouldn't be at all surprised if he could be tempted to do a tour in Australia because that's a nice trip to a country he likes and he's got lots of fans out there. Similarly Canada is very interested and there might eventually be an American tour too.

SC: Was there any truth in the Kylie Minogue/Jason Donovan rumours ?

It is highly unlikely that Kylie is going to open in Wimbledon! Kylie might be in it if it opens in Australia or even if it goes to the West End.

SC: Did you have a hand in the casting ?

No. While they were casting I was still writing the play! I was glued to the word processor for all that time!

SC: How did David Banks cope with acting in the flesh against the Cybermen!

I think for an actor it must be nice to get out from under those costumes and have his face seen. I think David's enjoying it very much. He's very involved in the production and it's always David who will rush up to me and say "Why don't we do this ?" and "Could we do that ?"... Playing a Cyberman is about as unrewarding as playing a Dalek. I think he was quite keen to see the Cybermen didn't get shortchanged because they don't actually play a leading rôle. They may originally have seen him for the Cyberleader and thought he'd make a good Karl instead.

SC: Presumably you included the "...neutron flow" and Venusian lullaby elements ?

Jon wanted the Venusian lullaby. When I'd done the synopsis I went and talked it through with him and he and I kind of worked on that together. Jon very much likes to be involved on things and I will always listen to suggestions from anybody, though I won't necessarily always use them. Barry Letts always used to say to me "Listen to the actors. Don't always do what they say but always listen". There's a lot of input from Jon in it. The line about "It's amazing how much damage (the Daleks) can do considering they're equipped with a lavatory plunger and an egg whisk..." which got a huge laugh so I put that in quite cheerfully. I put "...reverse the polarity of the neutron flow" in because I always put that in!

NEXT ISSUE: In part two of this interview, Terrance talks about his involvement in the 'Sentinel' project with Jon Pertwee, his Target years and ideas for the 'Doctor Who' book range once the televised stories are completed shortly, his views on today's 'Doctor Who' and whether he would like the job of producer, de-regulation and the future of British television...AND MUCH MORE!

WE HOPE our talk with the production's author, Terrance Dicks, has proivided an intersting insight into the play. When deciding on how best to approach reviewing The Ultimate Adventure, we opted on commissioning five individual reviews because - as opposed to 'Doctor Who' on television - each performance of the play is, effectively, different and, as Terrance mentions, a review solely of the first night would not do justice or be fair to the tour overall. (Even David Richardson now finds the play an enjoyable experience which is in sharp contrast to his review of the opening night below!). Ultimately you should make your own mind up by seeing the play for yourself when it comes to your area...

"A PRODUCTION WHICH WILL APPEAL TO A FAMILY AUDIENCE"

by Robert Cope

FIRST NIGHTS are traditionally exciting times in the theatre for everyone involved with a production. It is a time when all teething problems have to be put aside as the audience take their seats and the curtain goes up on what will hopefully be a successful evening's entertainment. It is also a traditional time for anything that can go wrong to do so, and 'The Ultimate Adventure' had no intention of breaking with tradition.

The foyer of The Wimbledon Theatre at 7.00pm on the opening night before the show was like a who's who of well known fandom, topped off with a brooding (for some reason) John Nathan-Turner and Gary Downie never straying too far from the bar area.

This was the biggest ever attempt at a **Doctor Who** stage play and certainly a lot of money had been allocated for the staging of the show (a reputed £500,000).

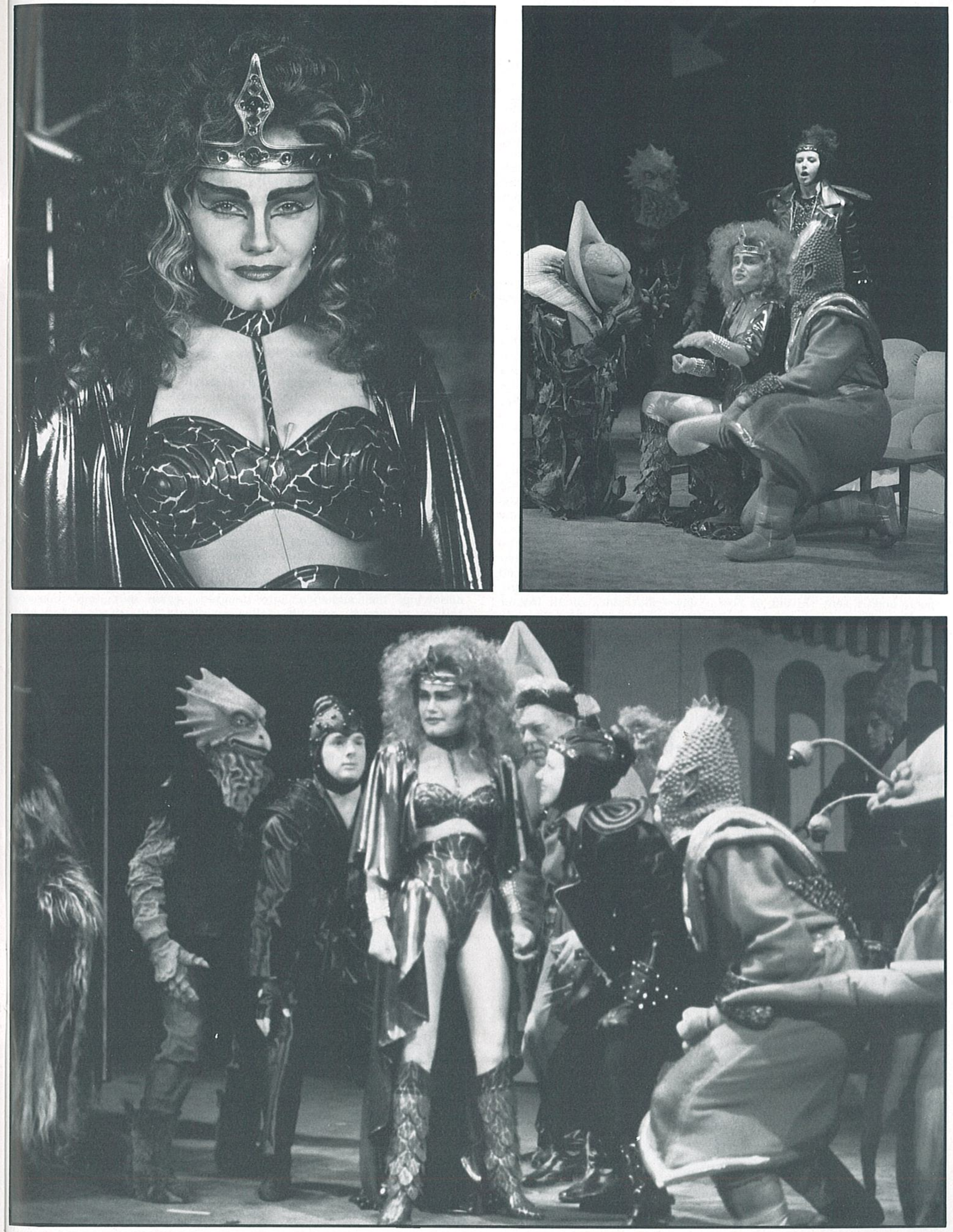
As the familiar strains of Ron Grainer's theme (the Delia Derbyshire arrangement, thank goodness) echoed around the auditorium, the audience was reduced to a hush as the curtain went up revealing the Cyberleader mysteriously in conference with the Emperor Dalek and space mercenary Karl.

I have still not got the plot exactly clear (thanks to a five-year-old brat yelling in the seat directly in front of me in the next row for the duration of the play) but it appears to concern the Doctor and his companion Jason being summoned to Earth by a famous female politician ("I've fought Daleks and Cybermen, but quite frankly that woman scares me to death!" quips the Doctor after the meeting), and when an American peace envoy is kidnapped by the Cybermen - in league with the dastardly pepperpots - so the good Doctor with Jason and nightclub singer Crystal in tow travel through time and space in the TARDIS to retrieve him for the peace conference he is supposed to attend in London.

On the way they visit an intergalactic bar of merceneries (shades of Star Wars/**Dragonfire**) which is presided over by a femme fatale named Madame Delilah. Another location, though one which adds nothing to the plot, is revolutionary France where the aristocrats are losing their heads at the guillotine, thus providing Jon Pertwee with the opportunity to disguise himself as a peasant woman in order to get close enough to rescue Jason from the axeman with the aid of some Venusian aikido. Eventually they locate the envoy who is being held by the Daleks and return him to Mrs.T in time for his conference speech.

Terrance Dicks' dialogue is always very amusing and he is an excellent storyteller, but his experience in writing for the stage is evident when the Doctor yells "Quick, back to the TARDIS!" every five minutes and the poor stage hands don't know whether they're coming or going as they had to keep wheeling on the TARDIS control room set, which more often than not took longer than the scene it was preceding!

As one might expect, Jon Pertwee dominates throughout, perfectly recreating the sparkle that made him such a hit all those years ago on television. Graeme Smith and Rebecca Thornhill, however, are very stereotyped companions who most certainly would not fare too popular if they appeared in the television series, but I think that is more to do with the script than the actors' talents. One thing that especially grated with me was seeing them on an alien planet suddenly bursting into a love duet (maybe the rumours about Jason and Kylie were true!). Zog (Stephanie Colburn) is a somewhat unneccesary addition to the TARDIS crew, obviously added for its cuteness appeal, and I found the character distracted too much from the main action.



THIS PAGE: At The Bar Galactica - Judith Hibbert as Madame Delilah (photos by Mike Daines)

The Daleks seemed to owe more to Louis Marx than to Raymod Cusick in design, but the Emperor Dalek is a faithful reconstruction of the 1967 **Evil of the Daleks** version, based on the same blueprints, and is the most impressive of the foes (even if it did constantly address the Doctor with its eyestick pointing in completely the wrong direction!). The Cybermen are the familiar 80's post-**Earthshock** versions and it is nice to see again that mere humans can't destroy this particular brand of silver giants. The voices of both main enemies are faithful to their TV versions, with the Daleks reminiscent of their 60's/70's counterparts, and sounding all the better for it!

Ultimately(!) the fans should take **The Ultimate Adventure** with a pinch of salt. It deliberately pokes fun at the series' clichéd situations and does so with a great deal of in-jokes to boot ("Reverse the polarity..." brings a roar of approval, as do references to the Daleks being no more than "...egg whisks and sink **plungers**"!). The special effects are of a high standard, particularly the computer-animated TARDIS spinning through space and the meteorite storm on board the Dalek ship, although the flying effects need a lot of work done as the actors were plummeting all over the place never quite sure where they were going.

Mark Furness has consciously gone for a production which will appeal to a family audience, and quite rightly so, and on this level it certainly works. However it will inevitably meet with some resistance from some hardcore fans who will be satisfied with nothing less than a stage re-run of **The Daleks.** My advice to them is to throw caution to the wind, book a ticket, sit back, and **enjoy...**

"A RIP-ROARING SUCCESS!"
by Jonathan V.Way

THE 23rd, as a date, seems to feature strongly in 'Doctor Who' history. Thursday, March 23rd 1989, was significant, it being the date of the first read-through of 'The Curse of Fenric'. Oh, and it was also the opening night of 'The Ultimate Adventure'.

"A multi-million-pound musical laser spectacular" screamed The Sunday Express in January. "If the show goes Down Under, the cast will be boosted by TV Neighbours stars, Jason Donovan and Kylie Minogue", the paper revealed. It was a glowing, enthusiastic report, and it sent shivers of horror down the spines of all **Doctor Who** fans who read it.

Sadly some people appear to have come away from the theatre disappointed. I find this surprising since I enjoyed it immensely. I have yet to work out in my own mind what people **expected** from the show. Even queuing up outside someone said "Oh, this is going to be **dreadful**", and the general feeling seemed to be one of "I'm only going to see this so that I can say that I've seen it"! This is very sad. **Doctor Who** is a difficult enough show to transfer to a different medium. It's very television orientated and the very high standard of special effects shown in the TV production in recent years makes it difficult to envisage **Doctor Who** without the benefit of Paintbox and animatronics. When the pre-publicity read "lasers", a lot of people imagined Spielberg-style laser battles and such. Time and again the unstated feeling was one of "tacky stage production trying to be **Doctor Who - The Movie**". With a title like **The Ultimate Adventure**, perhaps that's not so surprising. The point of discussing people's expectations is to try and show why, for some people, the production failed - they wouldn't relax and let **it** be what it wanted to be.

My own reasons for seeing it were a simple desire to be entertained, to watch how **Doctor Who** would be treated on stage, and a child-like enthusiasm to see Jon Pertwee as the Doctor again. All this I saw, and a great deal more besides - and I loved every minute of it!

There is something indefinably special about the theatre. Television has often been described as an "instant medium", but this description can be applied more aptly to the stage. When the audience gathers together, there can be a tremendous buzz and air of expectation. Never is this more apparent than on an opening night. In the foyer, before the play started, there was the fun of 'important people' spotting. Terrance Dicks (plus worried frown), John Nathan-Turner, Keff McCulloch, almost the entire squadron of Fitzroy Tavern regulars, and the DWAS executive.

We took our seats and laughed at the write-ups in the programme. JNT had awarded himself the lengthiest biography(!) and it was fun counting how many times David Banks managed to plug his 'Cyberman' book. Then, without warning, the **real** (ie: Delia Derbyshire's) version of the theme music pounded through Wimbledon Theatre and the audience fell silent. Magic happened as the lights dimmed, the curtains opened, and I was in the world of **Doctor Who.**

The first surprise came from the opening scene with the Emperor Dalek, exactly as seen in **The Evil of the Daleks.** It acted as an effective hook and set the scene well for the wealth of back-references to follow.

The first appearance of the TARDIS - projected onto a hanging screen with a laser tunnel around it - served as a splendid reminder of the popular slit-scan title sequence. The actual arrival of the full-size TARDIS prop was less impressive and a little clumsy, but until the advent of a matter transporter there are few options other than blatant wires for live materialisations! The police box doors opened and the show was halted by a fantastic round of applause as Jon Pertwee emerged, clearly enjoying the atmosphere as much as we were.

The plot bubbled cheerfully along at a fair pace, and the appearance of the Cybermen was particularly impressive. There costumes were straight from **Attack of the Cybermen** (except, perhaps, the boots) and the voices sounded terrific. On the opening night the sequence leading up to their attack on the London nightclub was a little overlong, and I was pleased to see that it had been trimmed down a bit a few nights later. The sight of the airborne TARDIS prop in this scene was unintentionally funny and a throw-back to some of the shabbier effects from the series' past.

It occurred to me throughout that there was only one man alive who could possibly write the play so well, and it's all praise to Terrance Dicks who managed, once again, to successfully transfer **Doctor Who** to the theatre. I never saw **Seven Keys to Doomsday**, but I'm far more interested in it now having seen **The Ultimate Adventure**! The return of a past Doctor to the rôle allowed Dicks to write in the same style as **The Five Doctors**, namely to create a new story but also allowing everything that epitomizes **Doctor Who** to creep in at some point. The dialogue was terrific, remaining just this side of 'theatrical camp', but pushing the humour and the melodrama as far as they would go.

Apart from the inevitable "Reverse the polarity...", there were other noticeable Third Doctor set pieces, including the telling of a 'historical' anecdote akin to the many told to Jo Grant (I shant spoil it for those yet to see the play), and the moral story; not, this time, about humans being well-versed at war, but a much more topical joke. The Doctor tells of a dreadful Dalek plan to kill the animal life, cut down the planet's rain forests, and destroy the ozone layer. "But that's **evil**" cries his assistant, dissolving the audience into laughter again but unfortunately failing to drown out the follow-up line: "But that's what **you** humans are doing on Earth!"

The basic plot, aside from the back references, was simple and straightforward. If I had to lay a criticism, if would be that too many scenes ended with "Quick, everyone, back to the TARDIS!" and it was a shame that, once the Daleks appeared, the Cybermen almost completely disappeared. It really shows, as **Silver Nemesis** proved, you simply can't have too many strong villains in one story. The many and various locations of the story must have seemed like a nightmare to approach from the director, Carole Todd's, point of view, but on the whole these are well handled and give the play a **Chase** or **Daleks' Masterplan** feel.

The cast was excellent. I took to both the human companions immediately but I could have done without Zog; a little too cute for my taste. David Banks was appropriately OTT as the butch, bad mercenary, Judith Hibbert was excellent as Madame Delilah, performing her song and dance routine with style and vigour.

On the production side, some of the scene changes were a little distracting. I sat in the second row and found that the 'blackouts' between scenes did little to conceal the ensuing chaos on stage. There were a few muffed moments, which I'd expected on the first night, and they certainly didn't mar my enjoyment, but when I saw the play again the next Tuesday there were more technical flaws than before, including the lights being switched **off** for Jon Pertwee's entrance!!

There were also quite a few changes made some time between between the opening night and the Tuesday after Easter. While most of them were good (ie: some scenes were trimmed), the biggest - and worst - change of all was the altering of the cliffhanger at the end of Act One. Originally it ended, as of course it should, with the Daleks advancing on the Doctor chanting **"Exterminate! Exterminate!..."** You could almost **see** the close-up of the Doctor's face and it brought back happy memories of countless Dalek adventures. But, to avoid a scene change, this was modified (see interview) and the scene now continued past this point and ended with the Doctor promising to show the Daleks how the TARDIS works in order to save his companions. Exit stage left. Cue music. Wake up audience.

One excellent point about the Daleks which I had pessimistically not expected was how quietly they moved on stage. It was also nice to see **five** Daleks on stage at the same time!

Incidentally, an extremely glossy brochure costing £2 has been published to accompany the tour available at all performances.

As with all spin-offs from **Doctor Who,** there is the question of where it fits into the **Who** mythos. Some fans have complained that the interior of the TARDIS was not quite accurate, and that the doors were hopelessly wrong. Others have said that the white window frames of the police box disappeared in the Hartnell days, so what are they doing in a Pertwee story! And why did the Doctor mention Sarah Jane Smith as a departed companion when she was with him when he regenerated! Who cares ? Surely the point of the whole exercise was **entertainment.** Does it **really** matter that the time rotor was a few inches narrower than its TV counterpart ? I think not, and it saddens me to think that people let such minor details get in the way of an enjoyable evening.

So, in conclusion, **Doctor Who - The Ultimate Adventure** was, for me, a rip-roaring success. The public interest it has generated, and the happy memories it has revived of Jon Pertwee battling Daleks on dim and distant evenings, has done much good for **Doctor Who** on **television**!

"THE SONGS COULD WIN THE EUROVISION FOR US"
by Iain Keiller

Y'KNOW, there's something mildly embarrassing about 'Who fans. Perhaps it's all those zits and corduroy ?

Take Trevor and Adrian (names have been changed to protect the embarrassing). These two sat beside a friend and me at **Doctor Who - The Ultimate Adventure.** Before the curtain rose, and while the Pertwee theme blasted from the speakers (scaring the hell out of me), Trevor turned to us and said "That's the **Doctor Who** theme. Good, innit ?" Um, yes.

The danger of anymore conversation ended as Jon Pertwee positively leapt from the TARDIS. I sat bolt upright (having slouched at the NFT. Sorry, sir), and enjoyed a thoroughly pleasant evening. From that first appearance to the half-time cliffhanger, I gladly renewed my devotion to the best Doctor of 'em all. This, hopefully, embarrassed Trevor and Adrian. They seemed to be T.Baker fans, and were only kept quiet by the staggering laser effects and Crystal's bouncing skirt.

During the interval, they discussed the TARDIS prop ("not as good as on TV, eh, Trev ?" "Bloody right, Adrian. Personally, I blame JNT"), the **Star Wars** steals, and was Jason supposed to be Jamie without the skirt ? As a Scot, I was fast concluding that the only difference between their prejudices and camel spit is the speed they travel.

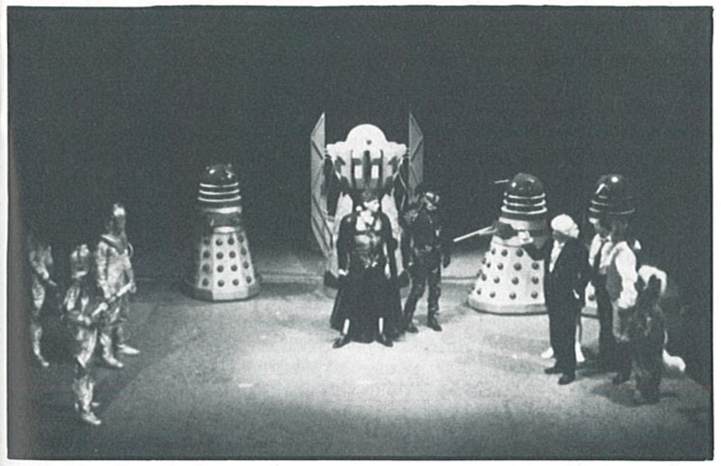
However, and here I must change tack. Trevor and Adrian were highblown intellectuals compared to the group behind us. The Family Ragnarok were in full swing, and if their eyes started glowing I was out of there. Son was especially displeased at "that short-arsed Cyberman's baggy bum", Father disliked the acting, whilst Mother said it was like a pantomime. Dirty word, Mother. I wanted to turn on them with crackling wit and say "Shut up and enjoy, you hypocritical swine. My personal God's doing his bit on stage, and I'd like to reverse the polarity of your neutron flow with a pick-axe".

The rest of the audience were the usual - like Trevor and Adrian. Mostly male adolescents, they loved the in-jokes, cheered and laughed, and let out a stunningly rude groan when Crystal and Jason sand a love song. As I said, mildly embarrassing.

When the final curtain fell, we all gave the show the fulsomic applause it deserved. Personally, I was on a high for hours. The story was nice and simple, the staging successful (if horribly complicated), and I for one nearly choked on Jon Pertwee's speech about missing Jo and Sarah Jane "every day". Oh yeah, and the songs could win the Eurovision for us.

I'll tell you something, people. When you're ten feet away from Jon Pertwee, as he and his companions freeze, and Daleks approach screaming **"Extreminate!"**, there is no way you criticise a show like this. Blood rate increases, adrenalin does its bit, and you fling yourself into the fantasy and all its little therapies.

Brilliant stuff! I think Trevor and Adrian liked it, too.



"TRYING TOO HARD TO DO TOO MUCH" by Peter Linford

ANYTHING claiming to be 'The Ultimate Adventure' has got fan cynicism stacked against it from the start. What, they will demand, seeing a Nathan-Turner credit on the posters, is 'ultimate' about it ?

Well, two things. Firstly this is the story in which, at long last, we have the Daleks and the Cybermen together. But they are not, as many might have hoped, adversaries. They are allies, as the Cyberleader is at pains to point out. ("We are not your slaves, we are your **allies**!" he states, as the Emperor Dalek (**Evil** version, thank goodness) tries to order him around). Secondly, it is in the nature of the story, in which the Doctor and his companions - at the order of Prime Minister Margaret Thatcher - trek from planet to planet in pursuit of the Cybermen who, at the initiative of the Daleks, have kidnapped an American delegate to a world peace conference from a London nightclub. This, truly, is an adventure in time and space.

The John Nathan-Turner credit, incidentally, is as 'Creative Consultant', but this is more an obligatory recognition of his post as producer than a reflection of any involvement in the production.

On the first night performance the production was, I regret to say, a little frayed. Moments of unintended hilarity abounded as things did not go according to plan. As the TARDIS flew in to land (courtesy of Foy) it missed its target on the podium, and poor old Jon Pertwee had to slip carefully around the door to avoid falling off the edge. The TARDIS console at one point seemed to get the jitters and had to be ordered by the Doctor to keep still. And worst of all, the Daleks' credibility was seriously damaged as actors had surrepticiously nudged props out of the way so that they could get into position. It would be easy to put all this down to first night nerves, but really, experienced theatre people should not get nerves, and in any case, things like this should be worked out in rehearsal.

My other major niggle with the production was the repeated invasion of the stage by scene-shifters. This was an unfortunate result of the story being a sequence of incidents on different planets. The travellers would escape from one danger, then we would have a musical interlude as they shifted the sets around for the next planet, or wherever. It was all done as slickly as possible, but irritated nonetheless. Unfortunately, without some severe hacking around of the script, it could not be avoided, and credit must go to director Carole Todd and her team for what they achieved under the circumstances and with the resources they had. Particularly good are the decapitation scene and the bridge of the Dalek ship, with its large videoscreen, onto which is projected an asteroid storm. Unfortunately this set is coupled with the most embarassing scene of the whole play, where the Doctor's companions dodge the asteroids using two levers - one for up and down, the other for left and right. These controls are pointed out by the Doctor, but the designers did not have to take the script so literally. This scene was so bad that I almost could not watch it.

Other aspects of the prouction worthy of mention include the laser effects. I shall refrain from blithely saying that these were >

impressive, because anyone who has been to a laser show (or a Jarre concert) before will find nothing new. Nevertheless they are skilfully handled, particularly the prison forcefield and the time tunnel which the Doctor uses to break through it. On the negative side, however, one has to mention the various gun battles. The trouble with stage sci-fi is that it is quite impossible to do 'ray guns' convincingly. The Cyberguns are the same as in the series, so I did not expect them to shoot, but with the Dalek blasters it is often unclear which Dalek has fired at what, but this is compensated by Steve Playford dazzling us all with lasers fired into the audience through a cacophony of sound effects.

The costumes of the various aliens in the Bar Galactica scene are adequate, with a couple (notably a Vervoid and a quasi-Draconian) being cribbed from the series, although neither of these are, within the context of the play, as we know them. The Cyber-costumes, incidentally, are from the series and the Daleks were built for the play more or less to the original 1963 design.

But enough of the production, what of the script ? As most will know, the script was originally planned to be an Aaronovitch/Cartmel collaboration, but at a fairly late stage this was dropped and old hand Terrance Dicks stepped into the breach. I am sure I was not the only one inclined towards a sigh of relief at this, but were we right to do so ? Why was it that I had to work so very hard to convince myself that I was, indeed, watching **Doctor Who**? Obviously being a stage play and not a television show had something to do with it, but the rest, I think, was due to Dicks' script. It seemed to me to be suffering form the usual spin-off affliction of trying too hard to do too much. Even before I had seen the play, to have Daleks, Cybermen, Margaret Thatcher, an American Vice President (as originally planned) and three companions in one story smacked of overkill. Furthermore, there were times when I felt that the script was getting a bit self-indulgent and not taking itself seriously enough, with some blatant pandering to the audience. For example, the Doctor expresses amazement that a Dalek was able to do so much damage to his TARDIS "armed with only a lavatory plunger and an egg whisk". He cures the American envoy's brainwashing with an old Venusian lullaby and pronounces (to uproarious cheers from the hard core fans) that the Dalek has managed to "reverse the polarity of the neutron flow". Okay, so it was fun to include these moments, but we would not have missed them.

In some respects, the proceedings are reminiscent of **The Chase**, as the Doctor and co. dash around from location to location, but in this case they are pursuing, not being pursued. On the plus side, though, Dicks succeeds here where he failed in **The Five Doctors** in managing, with a little help from his lead actor, to recreate the Third Doctor from all those years ago. We had the flamboyance and the easy familiarity with the great and good. "My dear Margaret", he says, stepping from his TARDIS into the Prime Minister's study, and whereas in **The Day of the Daleks** we learned that he told Napolean that "an army marches on its stomach", we now discover that he told Churchill that there was nothing to offer the British public but "blood, toil, tears and sweat" and that "we shall fight them on the beaches", the landing grounds and so forth. Presumably he later remarked that never in the field of human conflict had so much been owed by so many to so few. There was also the sensitivity at individual tragedy - lost with Tom Baker - as Madame Delilah is shot down.

The script contains three songs, and whenever one was evidently coming up one could almsot feel the audience getting edgy. But, personally, I found nothing objectionable about any of them. 'Business is Business' - Madame Delilah's song - which served to fill us in on what was what at the Bar Galactica, was probably the best, having some choreography to go with it, but all were well sung.

Which brings me on to the performances, all of which, I am pleased to say, are up to scratch (although this opinion may have to be revised if/when Kylie Minogue takes over as Chris for the Australian tour). Jon Pertwee is Jon Pertwee, and quite right, too. Judith Hibbert turns in an acceptable Margaret Thatcher and doubles splendidly as Madame Delilah, the seductive proprietor of the Bar Galactica, a mercenary haven. David Banks is quite over the top as the mercenary leader, and none the worse for it. Banks, incidentally, is understudy for Jon Pertwee as the Doctor, and told me at the 'Day at the Forum' convention that he may be leading the cast for the Australian tour should Pertwee decide to back out at that point. Stephanie Colburn is charming as the Ewok-like Zog, plainly there for the benefit of the younger audience, but both Rebecca Thornhill as Crystal (the nightclub singer) and Graeme Smith as Jason (an eighteenth century French aristocrat, rescued by the Doctor from Madame Guillotine), unfortunately, seemed to be suffering from the 'first adventure syndrome' that tends to bedevil the series. That is to say that they have decided upon what their characters were, and then play them to the hilt, just to prove it. Ironically, however, it was this more than anything else that succeeded in persuading me that this really was **Doctor Who** down there on the stage. For the scenes between the two characters, with Chris coming to terms with the wonders of the Doctor's machine, and Jason taking her in hand, were what most resembled the TV show, and could almost have come straight from it.

On the music front matters are fairly nondescript. The show opens with the Pertwee theme tune (1970-73), but otherwise there is little of interest. The music is not a soundtrack to the action; it is there to keep the audience from getting bored as the scenes are changed. Mostly it hints at the Ron Grainer theme.

To conclude: For all its faults, **Doctor Who - The Ultimate Adventure** is a great evening's entertainment, and will probably improve enormously when it gets to bigger venues, such as the Alexandra in Birmingham. I did not see the 1974 show, so cannot compare the two (and from what I have heard of that there are parallels), but for me the greatest thing about this play is that it all happened so suddenly. For two years there has been talk of a **Who** film. **The Ultimate Adventure** popped out of nowhere and was on in two months.

"ENTERTAINING, IN A 'LOST IN SPACE' SORT OF WAY"

by David Richardson

IN THE BEGINNING 'DOCTOR WHO' was recorded in a television studio almost as though it were a live broadcast. This necessitated a small number of sets, and lengthy scenes with emphasis on dialogue and drama.

Now the series has spawned a stage play, and one might have expected the writer to go back to basics. Quite the reverse. Terrance Dicks' **Doctor Who - The Ultimate Adventure** would work fairly well for television, and even better as a film, but good theatre it is not.

The action jumps between 10 Downing Street, a London nightclub, the TARDIS, a Dalek Spaceship, the TARDIS, an alien planet, the TARDIS, the Dalek base, the TARDIS and the French Revolution and back again. Each scene is but a few minutes long, and breathless stagehands visible in light clothing wheel each backdrop on and off with regularity.

The plot is thin to say the least. Pertwee sends the whole thing up marvellously, as the camp and gags keep the play going. He plays to the audience as if it were a pantomime, lapping up their reactions. When he walks on stage he is applauded, like the Fonz in Happy Days. When he utters "Reverse the polarity of the neutron flow" the fans respond with whoops of delight, as though it were The Rocky Horror Show. When things go wrong he adlibs, and if he forgets his lines (as he did for the climax of the whole play on the opening night) then they forget that bit altogether. It does for **Doctor Who** what Allo Allo did for Secret Army. In other words, the basic ideas are the same, but everyone has tongue firmly in cheek, hands on hips and every so often they tip a wink at the audience. The TARDIS console slides around on castors ("Stop that!" shouts Pertwee, stamping down his foot as the console rolls off towards the wings). The companions sing songs which would not be out of place on an episode of Fame, and David Banks gives a performance so hugely overacted that one wonders how there was room for anybody else on stage.

Fans of the Daleks will be disappointed. This new breed are much taller than their television counterparts, which is understandable, but they are extremely tatty. Even on the first night most of them were suffering from peeling paint and bashed-in balls. The Emperor, however, is a nice surprise. A near exact replica of the one in **The Evil of the Daleks**, its only problem is an inability to look in the right direction.

The contribution of Sue Moore and Stephen Mansfield is up to their usual high standard, and Zog is a visually convincing if rather cutey-American presence. They could make a mint manufacturing Zog cuddly toys... On the other hand, the gyrating Vervoid and silver Draconian at the Bar Galactica don't even bear thinking about. Also best forgotten is the sight of the full-size TARDIS prop floating above the stage on obvious wires. As DWAS Co-ordinator Craig Hinton noted, "It's like **Doctor Eyes** all over again".

Throughout the play I felt that it was not aimed at the average **Doctor Who** fan. It is entertaining, in a **Lost in Space** sort of way, and many of the visuals - particularly the animation and asteroid sequences - are very impressive. Certainly the children on the front row sat goggle-eyes at the sight of 'real' Daleks. However, it all adds up to rather plotless and characterless drivel. It is a shame that after John Nathan-Turner has turned in a spectacular and critically acclaimed twenty-fifth season, this juvenile romp comes along. It is not **Doctor Who**, and by no means is it an **Ultimate Adventure**.

ARE THUNDERBIRDS GO?

GERRY ANDERSON, creator of 'Thunderbirds' among other SF series, has announced plans for a new 'Thunderbirds' feature film, with possible involvement from Jim(The Muppets, Dark Crystal, Storyteller)Henson's company.

Anderson, whose last projects for the Anderson-Burr partnership included Terrahawks, Dick Spanner and a pilot called Space Police, has joined the Moving Picture Company to direct commercials, his latest one being for the Royal Bank Of Scotland featuring Giacometti style animated figures. He is discussing four commercial projects with MPC.

At the same time work will continue on Anderson-Burr projects - including the proposed new **Thunderbirds** feature film. There is also a possibility of a new television series. **Thunderbirds** has been revived before on BBC Radio as part of the Children In Need appeal several years ago, and plans have been considered to run a radio series based on the original characters and format. The series was turned down at the last minute by Radio 4.

With buoyant video sales of the old series produced by Anderson, a revival of the characters, or a completely new series, could be economic even if it was not picked up for transmission by a British TV station. Direct to video releases are common in the film world, and the new American TV series **Star Trek: The Next Generation** and **The War of the Worlds** are only available in the UK on video.

A further outlet would be satellite TV stations such as Sky or BSB, which begins broadcasting in September.

It is unlikely that we have heard the last of Gerry Anderson. **Mark James**

MAT'S TREASURE TROVE

BBC SPECIAL EFFECTS supremo Mat Irvine has recently been clearing out his attic.

Amidst Boris's cobwebs and K9's little messages, he came across several items he never knew he had. These were displayed at the Elydore convention held over the Easter weekend.

Apparently, in the early 70's, a 'job-lot' of models were bought in from Gerry Anderson's UFO series. Many of these items were cannibalised but, to the joy of the Fandersons present, Mat was able to show an original **complete UFO** flying saucer. He also produced a number of models with **UFO** origins. These included the moontruck from the 1973 series **Moonbase 3**. From his days on **Doctor Who** he managed to salvage the Master's policeshuttle from **Frontier in Space** and the 6-inch space shuttle from **The Invisible Enemy**(1973 and 1977 respectively).

Two of the Doctor's TARDIS's from the early 70's also saw the light of day. A 3-inch wood model and a 1½-inch plaster replica. A complete and well-preserved full-size shield-gun from **Underworld**(1978) was greeted with a few raised eyebrows. Few people, including Mat, knew what it was initially. Some people were still confused when it came to be auctioned off, and this piece of **Doctor Who** history went for a mere £20.

Undoubtedly, the highpoint was the Master's TARDIS from the 1972 production **The Time Monster.** This 3-inch model took the shape of a blue computer bank complete with data spools.

Robin Selby

OUTPOST

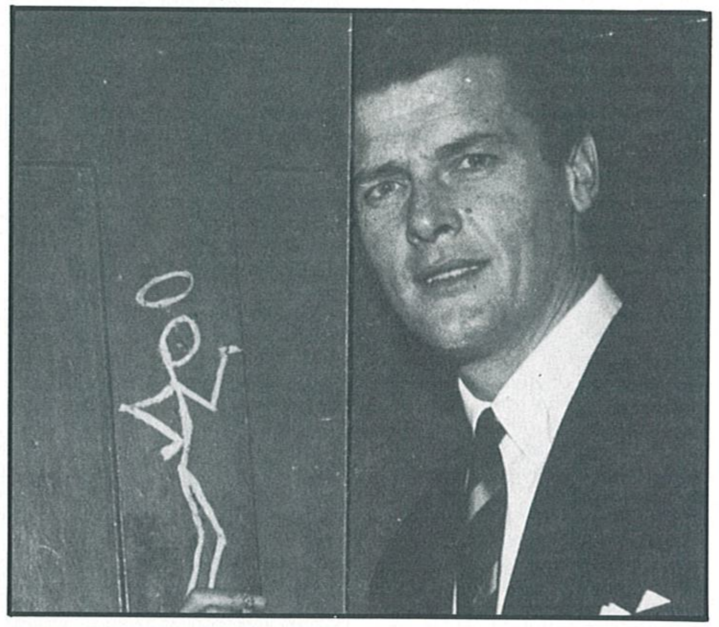
HTV, in a deal with American producers from Columbia Pictures, is shooting a SF TV series called **Outpost.** The director is Tommy(Hallowe'en 3)Lee Wallace and the screenplay is by Jeff Melvoin, who also serves as producer.

The series stars Joanna Going and Ben Marley. **Outpost** promises to be action packed with stunts arranged by Peter Diamond and a variety of effects and vehicles. Filming is at Pinewood Studios.

WHAT'S NEW STATESIDE

NBC is broadcasting a sort of time travel series called **Quantum Leap** about an experiment gone wrong that sends the participant at random through the past 30 years, aided by the wisecracking hologram of his partner. Eric Idle is now starring in **Nearly Departed,** as a ghost, and among projected series are **Nick Knight,** about a homicide detective who is a vampire, and Anthony Perkins in **Ghost Writer,** described as a "horror sit-com"! **Kathleen Toth**

ROGER'S NO SAINT



ORIGINAL 60's 'Saint' actor Roger Moore has foiled Channel 4's plans to repeat the monochrome series.

The channel had hoped to re-run the entire series, but as the holder of a significant proportion of the programme's rights, Moore turned C4's offer down flat. The station will now be looking at other ancient series to fill the slot.

'WHO WRITERS BRANCH OUT

INDEPENDENT UK company Mark For Stater has been commissioned by Channel 4 to produce several series, one of which, **Hazard** - a one-off pan-European ecological thriller - is written by **Doctor Who** collaborators Ben Aaronovitch and script editor Andrew Cartmel.

SUMMER SF REPEAT SLOT?

IT's becoming increasingly likely that an early summer repeat slot on BBC2 could be given over to science fiction. Popular rumour tips **Star Trek** (the original series) to occupy it, but whispers that it could be taken by **Blake's 7** should not be ruled out...

MORE NARNIA

PAUL STONE has revealed there will be another 6 episodes in the **Chronicles of Narnia** series, to be directed by Alex Kirby. The six episodes will cover **Prince Caspian**(two episodes) and **Voyage of the Dawn Treader** (four episodes).

DUE TO DISAPPOINTING
RESPONSE OUR 'BRING
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IS POSTPONED

'STAR TREK' IS TOPS!

IN the US Peoples' Choice Awards, the American public voted **Star Trek** among their top three all-time favourite television programmes, alongside M*A*S*H and the winner The Cosby Show.

NEW R&H FAN CLUB

A new appreciation society has been formed for devotees of **Randall & Hopkirk.** Send a SAE to: 10 Brook Avenue, Edgware, Middlesex HA8 9XF.

CON NEWS

THE **fourth Fantastic Television** convention is to be held in July at the Whitgift Film Theatre in Grimsby in conjunction with the BFI and Channel 4. Send a SAE for full details to: Chris Drake, 62 Park Drive, Grimsby, South Humberside DN32 0EQ.

As well a star guest, the programmes they hope to show include **The Avengers**(Death At Bargain Prices), **Robin of Sherwood**(The King's Fool), **Doctor Who**(The Ice Warriors-4 episodes), **Space 1999**(Dragon's Domain), **Journey to the Unknown**(Matakitas is Coming), **Department S**(The Man From X), **Fireball XL5**(XL5 To H20), **Randall & Hopkirk Deceased** (The Man From Nowhere) and **The Champions**(The Experiment).

TOO OLD TO TREK?

ACCORDING to the People magazine of April 2nd:
"Captain Kirk, Mr.Spock, McCoy and the immortal Scotty are furious that Paramount bosses say they are too old to go intergalactic gallivanting any more.

But the veteran spacemen protest they could still boldly (if oldly) go on conquering new frontiers well up to **Star Trek XI.**

By then it would be Stardate 2001, and both William Shatner and Leonard Nimoy would be 69! Booms defiant Shatner: "So what? In this business you're as young as you feel. And we feel good."

A 20-strong squad of make-up girls worked overtime on the old team's new Hollywood movie, **Star Trek V: The Final Frontier,** which tubby Shatner directed.

Ignoring his burgeoning belly, Bill boasts he looks as youthful now as when he first took the Enterprise controls in 1966. His props include a corset and toupee.

But he says: "Films and TV are two different entities. The whole magnificent heritage is somehow enshrined on celluloid. It is one which, in my opinion, can only be preserved by remaining true to the original concept and the original cast."

Even though a follow-up to **Star Trek V** is already in the works, Paramount Studios say they want new blood for the cast..."

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SF MOVIES FOR BEGINNERS

MARK JAMES surveys the current season of
science fiction films on Channel Four

CHANNEL FOUR (the Michael Grade channel) has just launched a major season of science fiction films for Spring, running at 9.00pm on Monday nights. The season is a combination of television premières and golden oldie classics, representing all the archetypal concerns of the genre, with a few off-beat movies thrown in.

The season got underway on April 3rd with Michael Radford's **1984** (made in the same year), and a depressing start. The best thing about the film is the Eurythmics score, added by the producers after completion. Despite featuring Richard Burton in his final screen performance and John Hurt as Winston Smith - the not so heroic figure of George Orwell's dystopian novel - the film fails by descending into melodrama rather than following through Orwell's original political satire.

Much better was **The Day the Earth Stood Still**(1951) on April 10th, directed by Robert Wise. This one had the lot: Michael Rennie as a misunderstood peaceful alien; his robot sidekick Gort; Patricia Neal as the alien's love interest and the immortal phrase "Kaaltu Barada Nikto!". The flying saucer apparently cost over $100,000 to build - greater than the budget of other SF films of the period.

April 17th saw the sequel to **2001** make its screen debut. **2010**(1984) is more action adventure than answers. Perhaps the director, Peter Hyams, never intended to answer any of the questions posed in the original 1969 film, but the fleeting appearances of Kier Dullea from the first film suggests otherwise. **2010** is dreadfully miscast, with Helen Mirren as a Russian astronaut and Roy Scheider (he of Jaws fame) as her American counterpart Heywood Floyd. Unfortunately, **2010**'s tour of the solar system is ultimately boring when compared with Stanley Kubrick's classical orbit of Earth in the original. The sequel lacks the majesty and the mystery that made **2001** such a success.

Next up, on April 24th, was Francois Truffaut's **Fahrenheit 451**(1966). This film has taken on a curious modern relevance with the Salman Rushdie affair, as the title is the temperature at which books burn. Set in a dystopic society of the future (yes, another one), this is an adaption of Ray Bradbury's novel which never quite captures the true revolutionary spirit of the book. The cinematography is by Nic Roeg and the film features Cyril Cusack as the Fire Chief, whose firemen no longer put out fires but burn books.

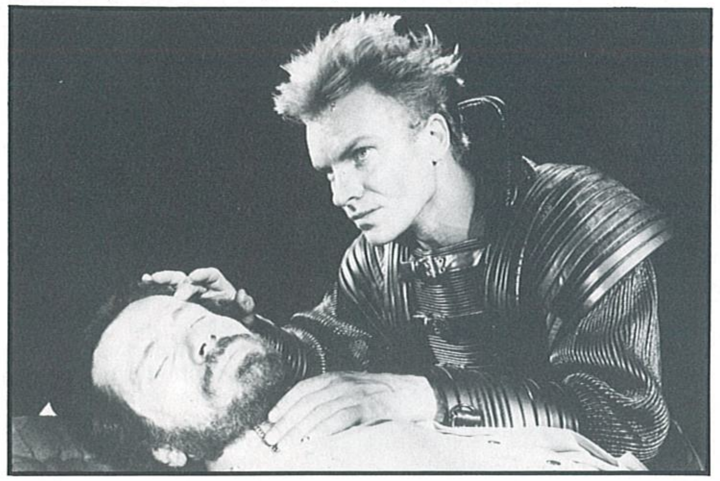
May 1st sees a film debuting on TV that is certainly not SF, but manages to get included in the genre by default. There is really no other way to describe **Static**(1985). It's a quiet, enjoyable little movie, which won't keep the creature-fiends and special effects buffs in their seats for five minutes as it features neither, despite the posters. This whimsical fantasy has Keith Gordon (who co-wrote the screenplay) as Ernie Blick, a seemingly ordinary inventor who claims to have a receiver on which he picks up images of Heaven. Directed by Mark Romanek, **Static** promises much (just like Ernie). Whether it delivers very much depends upon your own tastes in SF. I think it's one of the best films in this season.

On May 8th we're back to the classics for **It Came from Outer Space**(1953), orginally shot in 3D. This was Jack Arnold's first SF movie (he's best known for the Creature From The Black Lagoon series). Based on a Ray Bradbury short story, the film takes the old (even in 1953) premise of a crashed alien space ship. It succeeds because of the eerie direction and creepy atmospherics created by Arnold. Point of view monster shots keep the creature concealed until near the film's end. Into the bargain, it features one of the best alien space ships committed to celluloid.

By May 15th we reach the series' first out and out comedy movie: **Brother from Another Planet**(1984). Made on an extremely low budget, though not showing it, John Sayle's film is an episodic picaresque movie which follows a mute alien as he gets involved in life in Harlem. He is pursued by two galactic hitmen, and uncovers a drugs racket into the bargain. Well observed and very funny, the director allows the narrative to unfold at a considerable pace, making **Brother from Another Planet** one of the best social SF movies of the decade.

Fail Safe(1964) hits the small screen on May 22nd. Henry Fonda stars as an American President having to appease the Russians after an accidental nuclear attack by bombing New York! Sidney Lumet directs, and the film features appearances by Walter Matthau and Larry Hagman.

Second last in the season on May 29th is the quirky **Sex Mission**(1984), a Polish film originally titled 'Seksmisja'. Two men awaken from a hibernation experiment to discover the world dominated by women, history rewritten and that the future is not what they expected. The film is unsure if it's an out and out comedy, a political satire of the Polish present or a sex movie. Whichever, it is still very funny - if you can stand the subtitles!



The run of films ends on June 5th with the TV première of David Lynch's **Dune,** in its original cinema release, **not** the American re-edited mini-series from which Lynch removed his name. Even the cinema version, however, is an unsatisfactory attempt to convert the Frank Herbert epic novel to the screen, but then the film was cut down drastically by the producers, so Lynch's original four hour version may have had something. In its final state the film is difficult to follow if you don't know the book, the narrative explanations notwithstanding. An all star cast do their best with the confusing and confused world Lynch has committed to the screen. Carlo (ET) Rambaldi's Sand Worms are the special effects highlights of the film, although the evil Baron Harkonnen and Supreme Being are also bizarre realisations of Herbert's literary equivalents.

This is certainly an odd selection of films, an interesting cross-section of the genre managing both to present some of the latest movies new to TV, and some old stagers that are worth seeing again, while still finding room for a few oddball movies which make the genre as interesting as it is. Congratulations to whoever put the package together (not Grade, surely ?). Anyone who hasn't watched an SF movie before could do worse than watch this selection as an introduction.

ABOVE: Sting and Jurgen Prochnow (Dune), RIGHT: Anton Diffring and Cyril Cussack (Fahrenheit 451)

'DOOMWATCH' – 20 YEARS ON

Dedicated to the memory of Terence Dudley

WITH THE GOVERNMENT suddenly becoming aware that it has to do something about the escalating ecological crisis - the devastation of seal colonies, rogue ships with cargoes of dangerous chemical concoctions, the imminent overflow of land infill rubbish tips, not to mention the recent ozone scare - it seems an apt time to reflect on last decade's environmental disaster series, 'Doomwatch'.

It is rare enough for a television drama to consistently make the media headlines, but **Doomwatch** even managed to win itself an entry in the English dictionary. Made in the early 'seventies, **Doomwatch** was a spectacular and memorable series. It is time, now that environmental issues are back with such force in the news, combined with renewed public interest in old science fiction/fantasy series, to reevaluate its impact.

In an era that was coming to terms with the flower power revolution, the time was ripe for **Doomwatch.** It wasn't so much that the series **made** the headlines, it simply reflected the growing concern and preoccupation with man's injustice to the environment. **The** horror book to read was Rachel Carson's Silent Spring.

The 'seventies saw the rise of ecological groups like Friends Of The Earth and Greenpeace, so it really should have been no surprise that a writing partnership that consisted of a scientist and an ex-**Doctor Who** script editor should dream up **Doomwatch.** Eighteeen years before Friends Of The Earth produced the documentary series Battle For The Planet, Kit Pedler and Gerry Davis had taken on the mantle of gloom-mongers.

Doomwatch was specifically designed to induce displeasure in its audience; it took on environmental issues and projected them into extremely discomforting and horrifying near future. It was the first in a growing line of futuristic science-fiction dramas set '20 minutes into the future'.

"**Doomwatch** wasn't set in the distant future," claims its co-creator Davis, "It's next Tuesday if you like." To back this up, the programme's storylines, powerfully produced by the late Terence Dudley, had a shocking preponderance to crop up in the newspapers a few weeks, or even days, later. Neither did the series apologise for its explicit and gratuitous effects in furthering its messages.

The style of the programme isn't **quite** far enough away in time to yet be reclaimed (wide trousers may be making a comeback, but tank tops and kipper ties aren't) but, although it looks rather embarrassingly dated on the surface, **Doomwatch** still impacts like it used to. Perhaps even more, now that we are seeing the same escalation in environmental disaster headlines that we saw in 1970.

In essence, **Doomwatch** was, as Gerry Davis describes it, "a mission impossible team who, when they saw something happening in the environment, took action to stop it before it got to disaster proportions." The scientists in question - the idealistic Spencer Quist, the incorrigible rogue John Ridge and the naive Toby Wren - have also been described as a sort of ecological MI5. It's hard to imagine any recent British Government setting up such an organisation, but the scenarios themselves were never far from the truth. As such, they were even more chilling.

Pedler and Davis were no strangers to chilling futuristic drama having previously made their names as the writing team who scared a generation of children with their **Doctor Who** creations, the Cybermen. Now they were to chill that cohort again, along with their elders, with **Doomwatch.** Vicious, man-eating rodents; gratuitously realistic brain surgery; incredible melting aircraft; nerve gas cannisters washed up on Devon's holiday beaches... The storylines were frightening, and yet compelling. They gripped the nation.

Audiences rose above the 12 million mark and the BBC was deluged with mail when Toby Wren was blown up on Brighton pier. It was such a success that it enabled Pedler and Davis to set up a freelance writing partnership. Gerry Davis has since worked in Hollywood for many years and Kit Pedler moved to documentary making Mind Over Matter for Thames Television before his death in 1981. Both are still remembered in the public consciousness, though, for that seminal series.

At the time, as Davis now describes, "Kit Pedler got the nickname 'Doctor Doom'. He had a column in the Daily Mirror for a while because they thought he could see the future. He was the scientist, but I got called upon too...if they couldn't get him. As a writer I know enough science to fudge scripts or pretend that I know more, but he really did know his stuff. When Three Mile Island happened he was the first one they called. He became really very famous as a result of our programme."

That Kit Pedler took the concerns of **Doomwatch** to heart is borne out by Jonathan Porrit, director of Friends Of The Earth, who "always admired Pedler's ability to link a profound understanding of global issues with an appreciation of the personal responsibility of each individual. He lived out his ecological principles in practice, even to the extent - if I remember rightly - of making his own disgusting soap."

Such personal fervour was vindicated when, time and again, **Doomwatch** got its prophesies largely right. The headlines in the press screamed out its accuracy, and questions were even raised in Parliament on some of the ecological problems aired in the fictional series.

That **Doomwatch** was so predictive was not entirely coincidental. As Gerry Davis remembers it, he and Kit Pedler "spent a long time thinking out ideas, things that could happen. As luck would have it, they tended to happen just about the time that the programme went out. It was quite uncanny; out of the first thirteen, we had seven direct hits."

The episode 'The Battery People', about male impotence brought on by working in a chicken factory farm feeding animal hormones to make them fat, was reflected in real life just a **day** after transmission. Davis describes how the **Doomwatch** version portrayed events: "These men were working in this hormone dust; it got into their bodies and they became impotent. We had a Welsh mining village full of Richard Burton and Anthony Hopkins type characters who had switched from drinking beer to gin, where the divirce rate went up. In our story we focussed on one couple who had been suffering from this and at the end they took the guy who had set up this farm and threw him into his own stuff and kill him." The episode went out on a Monday night and a major story broke in the next day's paper. Male workers at a contraceptive pill factory were having to be replaced by middle-aged women because of the effects of the hormones on their bodies.

One of the more famous **Doomwatch** episodes, 'Tomorrow The Rat', was, in Davis' own words, "a very frightening story about some rats that mutated slightly and became a little more intelligent. They carried off their dead and triggered off traps. You'd put a trap out and they'd bring a spoon, drop it on the trap, then they'd get the cheese. They were in a modern building, not in an old haunted house." In keeping with this horror story format the episode ended with a very horrific scene. "When our team got there," described Davis, "they find the person who's been responsible, the scientist who'd set up the experiment. They saw her skeleton on the floor picked clean by these rats. That got us more mail, it had a big effect." As he recalls, a similar story arrived from Australia where "they had rats who'd been doing that sort of thing. They'd been carrying their dead and they'd been triggering traps, and we knew nothing about that when we wrote it."

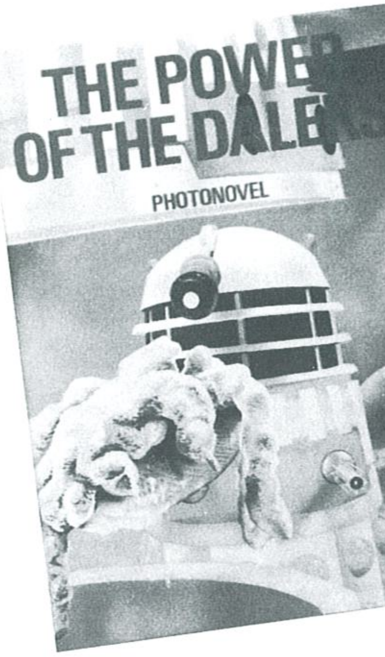
It wasn't all luck, though, for Davis and Kit Pedler had started to build up an extensive collection of environmental, ecological and social problem reports when devising the series. "We began to keep scrapbooks about each new, devastating hazard - we had literally thousands of examples - and out of these scrapbooks, **Doomwatch** was born," Davis recalls.

For Davis and Pedler, the most incredible coincidence from that first series was 'Burial At Sea'. They had taken the Rolling Stones as inspiration for that story: "It started off with a pop group who were deliberately chosen to look like the Rolling Stones. At that point in time Mick Jagger had had a yacht and had been diving and there was a lot of publicity about his activities. So, the story began with a yacht and it was like the Marie Celeste. The coast guards take it in tow and aboard they find everybody zonked out from what appears to be drugs. The law was going to hit them very hard and they were going to charge them with manslaughter because one of their guests aboard, a girl, had died through what appeared to be a drug overdose. But our team investigated and it turned out that a nerve gas had been dumped on a site and another dumper had come along and dumped radioactive waste. The one had worked on the other and these nerve gas canisters (we had black canisters) floated up looking like depth charges. We worked out from the currents that if they were put in this particular deep in the ocean just off the English Channel, anything there that came up would wash ashore on a beach near Torquay in Devon called Paignton."

Six months after the filming of that episode, and shortly after its transmission, a local photographer had a picture printed in the Daily Mirror next to a still from the programme. "We had one or two artistically arranged dead sea birds," said Davis, "but both were of black canisters on the beach. When they were investigated

(Cont'd...) >

What some people have said about...



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"I am delighted the fan magazine DWB is publishing one of David's novels and dedicating the issue to his memory. It is good that he should be remembered for the pleasure he gave through his writing and to his many friends. One of those friends was the much-loved Patrick Troughton - to whom this issue is also dedicated" - *JUNE BARRY WHITAKER*

and...

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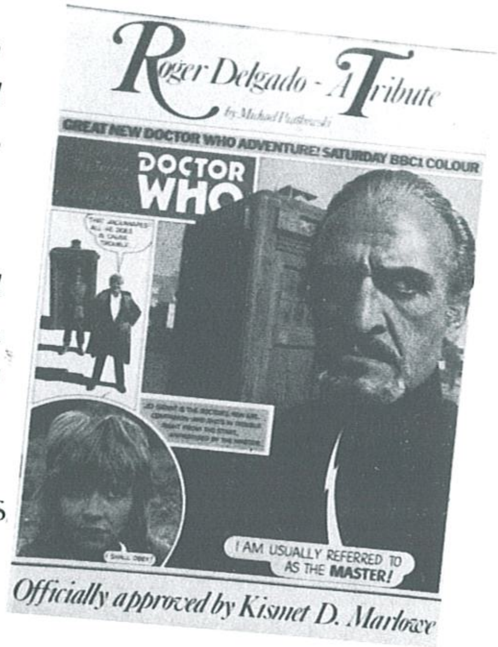
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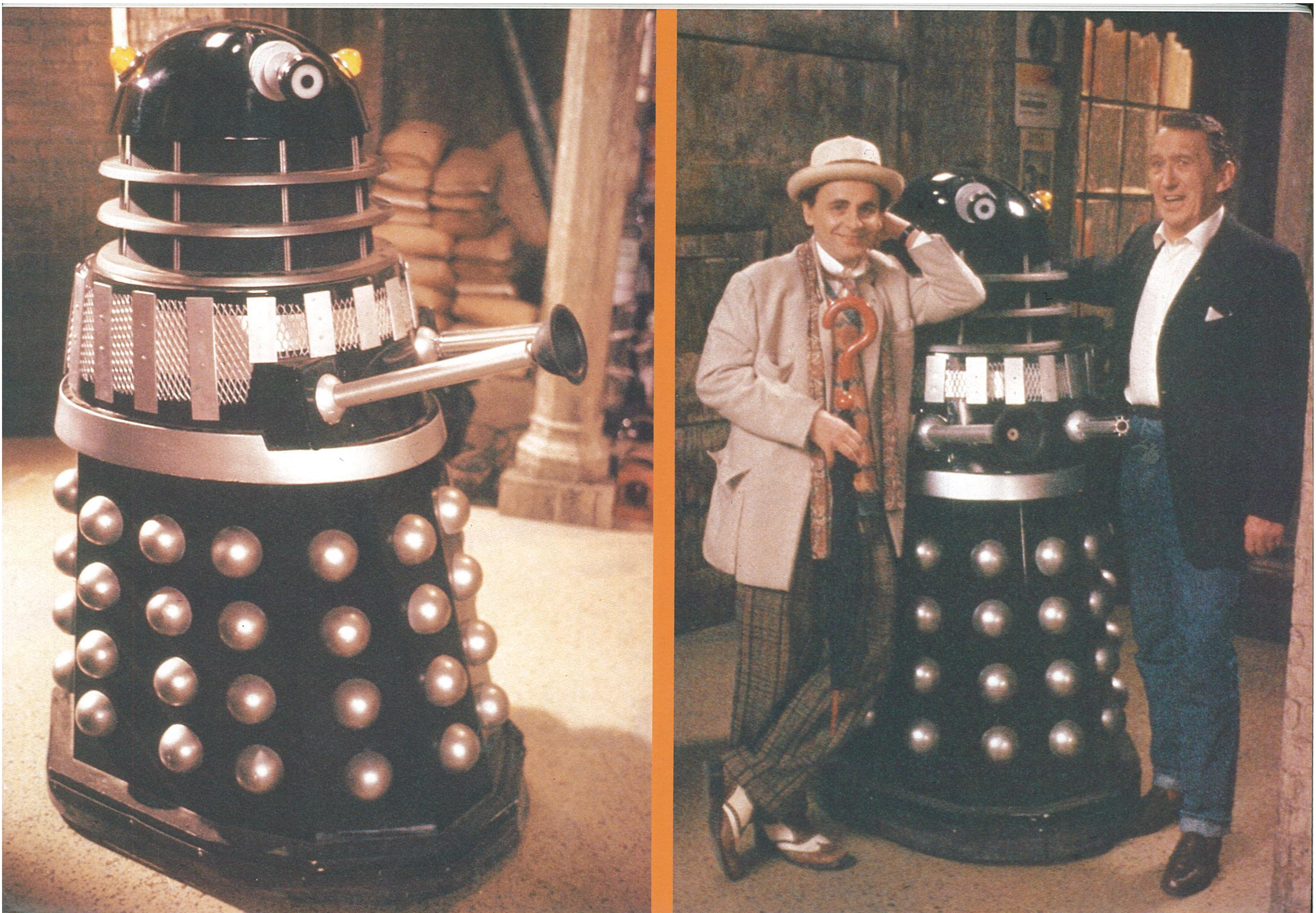
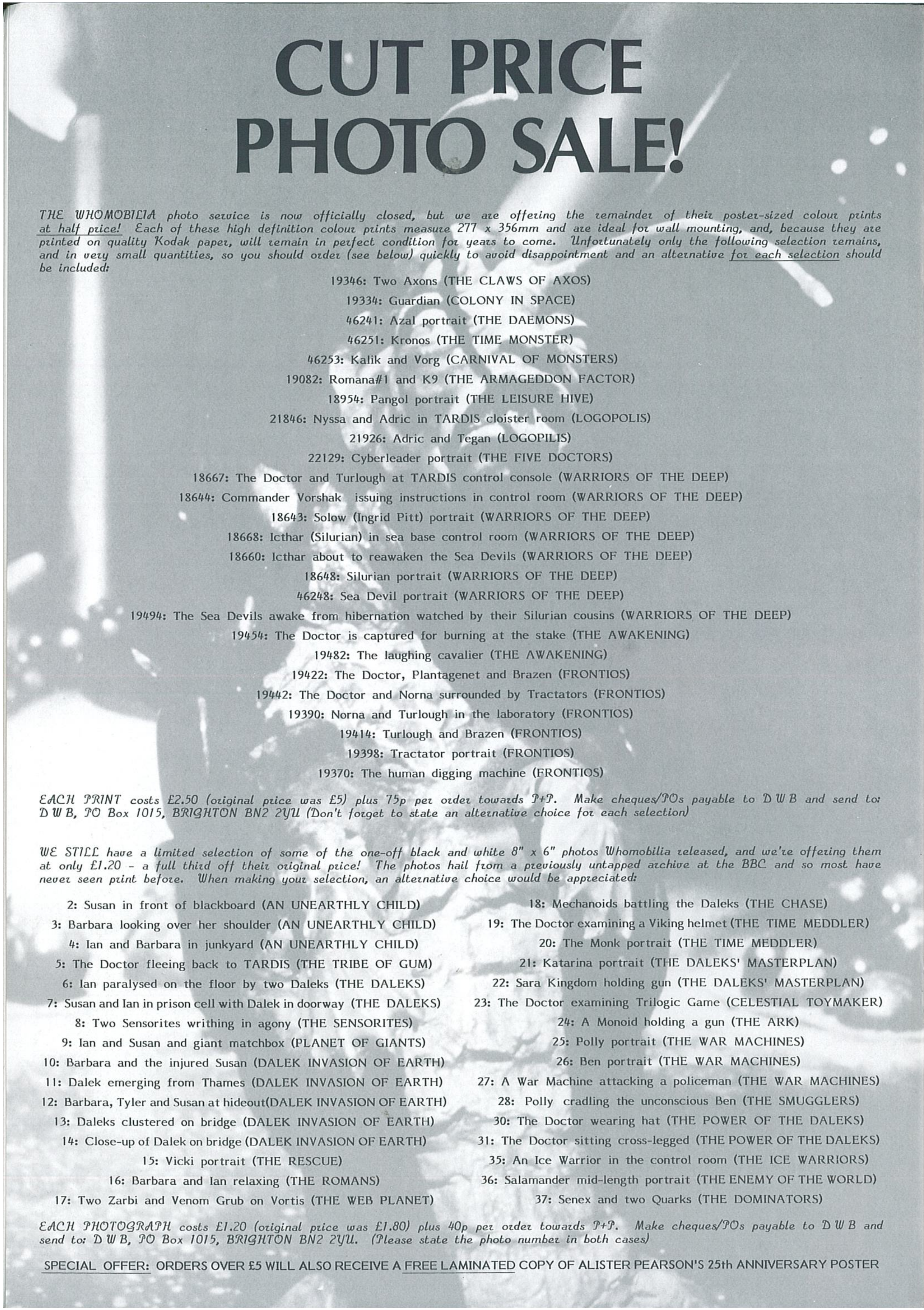


REMEMBRANCE OF THE DALEKS

THE SEASON TWENTY-FIVE POLLS WINNER (Photos reproduced courtesy of the Telegraph Weekend Magazine, depicting Sylvester McCoy as the Doctor, George Sewell as Ratcliffe and Jasmine Breaks as the Coal Hill School pupil)



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5: The Doctor fleeing back to TARDIS (THE TRIBE OF GUM)
6: Ian paralysed on the floor by two Daleks (THE DALEKS)
7: Susan and Ian in prison cell with Dalek in doorway (THE DALEKS)
8: Two Sensorites writhing in agony (THE SENSORITES)
9: Ian and Susan and giant matchbox (PLANET OF GIANTS)
10: Barbara and the injured Susan (DALEK INVASION OF EARTH)
11: Dalek emerging from Thames (DALEK INVASION OF EARTH)
12: Barbara, Tyler and Susan at hideout(DALEK INVASION OF EARTH)
13: Daleks clustered on bridge (DALEK INVASION OF EARTH)
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17: Two Zarbi and Venom Grub on Vortis (THE WEB PLANET)
18: Mechanoids battling the Daleks (THE CHASE)
19: The Doctor examining a Viking helmet (THE TIME MEDDLER)
20: The Monk portrait (THE TIME MEDDLER)
21: Katarina portrait (THE DALEKS' MASTERPLAN)
22: Sara Kingdom holding gun (THE DALEKS' MASTERPLAN)
23: The Doctor examining Trilogic Game (CELESTIAL TOYMAKER)
24: A Monoid holding a gun (THE ARK)
25: Polly portrait (THE WAR MACHINES)
26: Ben portrait (THE WAR MACHINES)
27: A War Machine attacking a policeman (THE WAR MACHINES)
28: Polly cradling the unconscious Ben (THE SMUGGLERS)
30: The Doctor wearing hat (THE POWER OF THE DALEKS)
31: The Doctor sitting cross-legged (THE POWER OF THE DALEKS)
35: An Ice Warrior in the control room (THE ICE WARRIORS)
36: Salamander mid-length portrait (THE ENEMY OF THE WORLD)
37: Senex and two Quarks (THE DOMINATORS)

EACH PHOTOGRAPH costs £1.20 (original price was £1.80) plus 40p per order towards P+P. Make cheques/POs payable to D W B and send to: D W B, PO Box 1015, BRIGHTON BN2 2YU. (Please state the photo number in both cases)

SPECIAL OFFER: ORDERS OVER £5 WILL ALSO RECEIVE A FREE LAMINATED COPY OF ALISTER PEARSON'S 25th ANNIVERSARY POSTER

---

they were found to be full of cyanide. Now you take your pick between nerve gas and cyanide."

Not only were deadly canisters of cyanide found on Paignton beach in 1970, but toxic chemicals were found on that very same stretch of coastline last year. The time may well be ripe for a re-screening of at least some episodes of the series, but they may not stand up to the test of time. Not only do they look exceedingly dated, but some of the morals of the series appear dubious. At odds with their real life environmental campaigner image, the members of the **Doomwatch** team had some very out of place habits. Toby Wren would light up a cigarette without a qualm (despite an anti-smoking stance in later episodes) and John Ridge would calmly seduce women in the line of duty (Pedler and Davis never dreamed of the scourge of AIDS).

Neither did they envisage that the same problems would be repeating themselves as we move into the final decade of the century. They did hope that a real Government agency would be set up in response to their creation: "We had always anticipated that an actual **Doomwatch** team would be established," Davis recalls. "In 1970 we were invited to give briefings to both Peter Walker, then Environmental Secretary, and the shadow minister, John Silkin, to outline the composition of a **Doomwatch** unit, and what kind of scientific disciplines - chemistry, physics, psychology - would need to be represented."

Unusual, without a doubt, that the politicians would deem to take such note of a fictional creation and act upon it. Even more so, considering that the present government is doing all it can to wriggle out of the European Community's programmes to control pollution and seems to think that organising conferences is the way to solve the problem of ozone depletion. **Doomwatch,** the television series, may have long finished, but the need for an environmental watchdog goes on. Today, Greenpeace fills that rôle.

By Susan Polan (with thanks to Gerry Davis)

DOOMWATCH DATA (with thanks to Andrew Pixley)

TX Dates
Series 1: 9/2/70 - 11/5/70 (no episode on 30/3/70)
Series 2: 14/12/70 - 22/3/71 (no episode on 28/12/70 and 8/3/70)
Series 3: 5/6/72 - 14/8/72 (12 episodes produced, one - 'Sex and Violence' - not transmitted because of inclusion of real military execution footage)
No Repeats

Ratings
Average audience figures were around 12 million

Cinema Film
'Doomwatch'(1972), written by Clive Exton, directed by Peter Sasdy. Since shown on both BBC and ITV (ITV hold present rights)

Archive
Only 10 original master tapes exist in the BBC film archives, plus 14 episodes on Canadian TV video tape (two from Season 1, all of Season 2 and three from Season 3 including 'Sex and Violence')

Series created by Kit Pedler and Gerry Davis and produced by Terence Dudley (Davis also script-edited the first 2 seasons)

***TimeScreen** #4 (a special reprint out within the next couple of months) contains a complete episode guide to **Doomwatch.** (SAE to 88 Edlington Lane, Warmsworth, Doncaster DN4 9LS for more details)*

METROPOLIS

TAKE AN Argentinian theatre director, an award-winning film composer, a Royal Shakespeare Company playwright and a silent German film as inspiration and the result is as you might expect; an uncomfortably mixed bad of good things and bad.

Metropolis (Piccadilly Theatre, London) tells the story of a worker's uprising in a futurist city which has two classes: workers and elitists. John Freeman (no, not **that** John Freeman!), the city's overlord, has a son, Steven, who champions the workers' cause and falls in love with the leader of the underground workers, Maria. Meanwhile a robot is being created to replace the inefficient human workers and is given a human face in the form of Maria. The uprising continues, despite Freeman's attempts to quell it, and the city above ground is destroyed. Eventually Steven and Maria are reunited and, together with the children of the workers, start to create a new life and a new world above ground.

Despite what many cynical papers would have you believe, **Metropolis** is not a bad musical; it's a **flawed** musical. A forgotten silent movie from expressionist director Fritz Lang is not the most inspired of choices for a new West End show, especially considering the opposition, and neither was composer Joe Brooks who - according to his biographical details - has had little experience of the theatre and serves us with some very bland and forgetable melodies. A couple of his tunes can be recalled after the show, but not long after. The lyrics, by Dusty Hughes and Joe Brooks, have similar qualities, lacking the simple effectiveness that many other lyricists could have brought to the show. One song has the line "Is this the shape of things to come?". Lyrics like that would not be out of place on Top Of The Pops.

It's easy to write sarcastically about a show rather than provide a genuine critique, so I really should point out some of the good things in **Metropolis.** Brian Blessed is splendid as John Freeman and relishes his own nastiness. He barnstorms throughout the show and his resonant voice makes him perfect for the part. His singing voice is not brilliant - as he himself admits - but he pulls it off and even provides us with a passionate rendition of the title song. Blessed has a charismatic personality and it's difficult to watch anyone else when he is on stage, even when he's doing nothing. Judy Kuhn as Maria, the worker who investigates the revolt against the overlords of **Metropolis,** gives a strong performance with a crystal clear singing voice. Graham Bickley, as Steven, replaced Michael Ball who ran off to be in Andrew Lloyd Webber's Aspects Of Love and is merely wishy washy.

And then there is the set. A stupendous version of the workplace is conjured up by Ralph Koltais' design and pipes and steam abound all over the place. Freeman's goldfish bowl-like office and the laboratory are all presented with breathtaking ingenuity and technical wizardry. Together with Davis Hersey's lighting, they add an atmosphere to the show that the script misses almost entirely.

Overall the show is very good by its own standards, but in comparison to other West End offerings it fails to come up to scratch. It also has a strange distancing effect - the characters are not dealt with sympathetically and we end up not really caring what happens to them. But it is still a very good show and I would urge all genuine sci-fi fans to see it as soon as they can.

By Ian Billings

Box Office: Piccadilly Theatre, Denman Street, London W1V 8DY. Tel: (01)867 1118 (tickets up to £21)
Peformance times: Mon-Sat at 8pm (Matinées - Wed and Sat at 3pm)
Duration: 2 hours and 30 minutes
Nearest tube: Piccadilly Circus

Judy Kuhn as Futura and Brian Blessed as John Freeman

WITH 'STAR TREK - THE NEXT GENERATION' NOW INTO ITS SECOND SEASON STATESIDE, KATHLEEN TOTH REFLECTS ON THE CHANGES, SOME OF THEM CONTROVERSIAL...

STAR TREK®

THE NEXT GENERATION

STAR TREK: THE NEXT GENERATION has established itself as the most popular syndicated drama series in the United States. While it must be noted that most syndicated shows are half-hour sit-coms and game programmes, this is no small accomplishment as many doubted the feasibility of either duplicating the popularity of the original series or sustaining a large-budget production for a non-network programme.

Although there is some division between supporters of the old and new crews of the good ship Enterprise, the level of acceptance of the new cast in the first series was surprising. And the financial rewards were such as to encourage Paramount to produce a second syndicated series based upon **War of the Worlds**, although this programme has a **much** smaller cast and budget.

The first series was plagued with a number of very weak scripts in the first half of the season but Gene Roddenberry and the new crew benefited from the good will of most of the fans, who grumbled about rehashed plots, lack of character development and a captain who seemed too ready to give up the ship rather than fight, but who tuned in every week and hoped for better to come. They were rewarded by a considerable improvement in the quality of stories as the first season wound down to a close, with **Conspiracy, The Neutral Zone** and **Arsenal of Freedom** joining the earlier **Big Goodbye** as especially popular episodes. The fact **Big Goodbye** went on to win the prestigious Peabody award and **STNG** also became the first syndicated series to win an Emmy only added to the aura of success.

But things were doomed not to remain so sunny. One problem was simply the television writers' strike, which set back the start of the next season for all television series in the US. More importantly, the crew was also undergoing dramatic change. Denice Crosby had already elected to leave the series, feeling that Lt.Yar was not getting enough to do in the large cast of seven regulars. A bigger change was foreshadowed by the fact that the original script for **Arsenal of Freedom** had contained a much more emotional exchange between the doctor and Captain Picard after they were trapped underground, but Roddenberry decreed that it was "too soon" for their relationship to be moved along this far. Later Gene Roddenberry chose to drop a bombshell at a Los Angeles convention by announcing that Gates McFadden would not be returning as Dr.Crusher. Since her character had been quite popular, although her son definitely is not, there were immediate questions and, upon being told that this was a "studio" decision, talk of a petition campaign to get Paramount to reinstate her. Roddenberry became quite agitated at this point and took the microphone to say that "you people are under the mistaken impression that I make **Star Trek** for you; I make **Star Trek** for **me**", and indicated that the decision would not be changed. Naturally, that only added fuel to the fire, rather than quieting protests. The reason for the change remains something of a mystery, especially as everyone reports that there was no friction on the set and that the crew were one big happy family.

(L-R): Wil Wheaton(Wesley Crusher), Diana Muldaur(Dr.Kate Pulaski), Jonathan Frakes(Cmd.Riker), Michael Dorn(Worf), Patrick Stewart(Cpt.Picard), LeVar Burton(Lt.LaForge), Marina Sirtis(Troi), Brent Spiner(Data).

However, three explanations gained currency. One was simply that McFadden was "too sexy" to be a convincing ship's doctor, a second was that the producer wanted a more conflictful relationship between the doctor and the captain - a sort of Leonard McCoy in drag to nag Picard rather than quietly lusting after him - and a third explanation was that the cast had simply proven too large for the writers to handle. The second explanation seemed the most likely as a new ship's captain was cast for the second series. An effort was made to placate fans by noting that since McFadden's character was not being killed, she could be brought back for guest appearances, and at the same time the rôle of the new doctor was given to an actress who had guest starred in two episodes of the original series, Diana Muldaur. However, her doctor has been both considerably older, tougher **and** less seen than Dr.Crusher, so all three explanations may be valid.

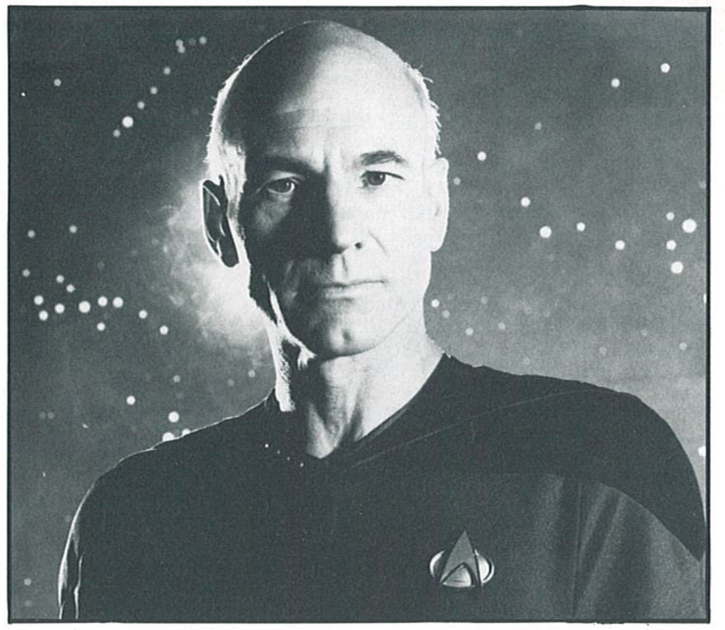
There is still considerable displeasure with the removal of Dr.Crusher as her character was central to so many of the plot lines and personal relationships with which the series started. Certainly a conflicting relationship was possible with the captain, if the writers chose to go in that direction, as shown by the episode **Symbiosis** and as portrayed in the **STNG** novel **The Children of Hamlin**, the first and best to date of a new book series being based on the new television series.

So all was not calm as the second series of **STNG** inched its way toward a delayed première. Early grumbling that the new Enterprise was like the Love Boat in space with the pairing of Crusher and Picard, and Riker and Troi, had been replaced by concern that the emotional content was being drained away, perhaps to be replaced by a series of celebrity cameos as it was announced that Whoopi Goldberg would join the cast as an alien named Guinan who would run the ship's lounge, called Ten Forward. This new set was supposed to give us a chance to see the crew relaxing in off-duty situations and explore other facets of the characters.

When the second series began to be aired in late November, there were a number of changes to costuming and crew assignment. Worf and Geordi now wear gold uniforms as the Klingon has replaced Yar as security chief and, much more inexplicably, the blind navigator has become the blind chief engineer (while remaining a humble lieutenant too!). Worf's crest appears somewhat restyled as well, looking broader and smoother than before. The Klingon shash is also different, appearing more sharply rectangular and metallic, rather like a large Rolex watch band. Wesley, who has somehow remained despite his mother's sudden departure to become head of Star Fleet medical, also has a new 'cadet' uniform and is a full time member of the bridge crew while waiting to enter the academy, Troi has a new, less severe hair style and a new deep burgandy coloured uniform that is as form-fitting as her old one but hopefully will not shrink with cleaning as that one did, leaving it held together by pins in the back by the latter episodes of series one. Riker also has initiated a new look by sporting a beard, a move that Data will soon be emulating, in one of the new episodes.

Amid all of this change, Data and Picard remain as fixed points of continuity. As Data is generally considered to be the most popular character in the series, it is not surprising that he is frequently featured in the new stories. Worf also gets more lines than before as we continue to get brief comments on Klingon views of art, death, love and humour. But with such a large cast, what one gains apparently someone else must lose. Geordi has been nearly invisible in the engine room much of the time. His major opportunities come only from his now official rôle of being Data's "best friend". Oddly enough, a new continuing character has been added without any fanfare in the form of Chief O'Brien from engineering, played by Colm Meaney. He now regularly appears to operate the transporter and perform other tasks that could be left to Geordi. In fact, he has been seen more in some episodes than has Geordi. He seems to be in a clear line of descent from "Mr.Leslie" in the original series, but has been featured to a greater degree.

The second series has lacked emotional warmth, especially in the early episodes. Not only has the Crusher/Picard relationship gone, but there is now virtually no indication of any special attachment between Riker and Troi other that in **The Child.** The thought apparently was that this would leave the first officer more free to be a Captain Kirk with the ladies (it was certainly Jonathan Frake's thought), but Troi is the only one who has had opportunities to dally with anyone, save for a mock flirtation between Riker and Guinan in **The Dauphin.** Well, that is unless you count some Klingon ladies that Riker meets in **A Matter of Honor**, but the interest there is wholly on their part. What hints there are of off-ship romanced involved Captain Picard in the excellent episode **The Measure of a Man,** when he meets up with another redhead from his past.



While it is not entirely clear how many episodes will be made for the second series, it seems unlikely that it will be as many as last year's 26 (24 regular episodes plus the two-hour **Encounter at Farpoint**). A likely number is 20, especially if there continues to be as many blocks of repeats as there were in the first five months of the season, in which we have gotten 12 new episodes. The first six of these were certainly lack-lustre. However, the second six were decidely more interesting and we can only hope that better scripts are going to be the rule from now on. Tracy Torme, who was responsible for several of the most popular episodes last season, is serving as 'creative consultant' on the second series. Another hopeful sign is that Melinda Snodgrass, who wrote one of the **Star Trek** novels as well as the script for **The Measure of a Man,** has been added as one of the script editors since that episode. The fact that there are several script editors as well as a bewildering number of producers, line producers and co-executive producers named on every episode indicates the complexity of doing a series with so many special effects and time constraints. Rob Bowman did emerge as a favourite director last season and he continues to be a steading influence this season.

For the future, we know that we will not be seeing anymore of the Ferengi, an alien race that has been declared an official flop by Paramount. They were regarded as laughable rather than intimidating. The Romulans were supposed to take over the rôle of being chief adversaries for The Federation, but they have only appeared on one episode so far in the second series. We may also anticipate that Guinan will be giving up the rôle of surrogate mother and bartender to the ship at large, because Whoopi Goldberg has signed to star in a series of her own next season for one of the networks. What else will be will depend upon Gene Roddenberry, as he continues to make this **Star Trek** to please himself, having long since lost much control over the original one. Herve Bennett's version of that **Star Trek** will be on view once again starting June 9th when **Star Trek V** opens in movie theatres minus any appearance by Mrs.Roddenberry in her rôle of Christine Chapel at the direct insistance of novice director William Shatner.

**THERE IS NO SIGN of the first series of 'Star Trek - The Next Generation' materialising on British shores for the time being at least as Paramount want to maximise profits from sales of the show on video and to date only about half the stories have so far been released.*

MARCH REVIEW

IT MAY BE relegated to the marginal post-midnight hours, but it's perfect science fiction for the blank generation.

It's dark and dystopic, the late 80's comic book come to television. It's the Lou Grant of the computer age. It's what **Doctor Who** would have become if it had been allowed to grow up. It's cyberpunk for the visual media with all the cult trappings of Neuromancer but none of the empty plots. It was a long time coming, but it's better late than never.

Britain may have spawned **Max Headroom** in the image of **Blade Runner,** but it took the American market to reinvent it for an audience steeped in the mythos of **Robocop** and **Dark Knight.** Forget the wan pop promo show, the series now being screened for the first time in Britain is what Max was destined for. The first episode was a pale imitation of the original, stripped of sub-plots for the 50 minute slot. But stick with it and you get a lot more than you bargained for. A technically feasible, television-dominated world where those with the money have the power, and those with the power control the airwaves. Eat your heart out Broadcast News, the future lies the way of media manipulation.

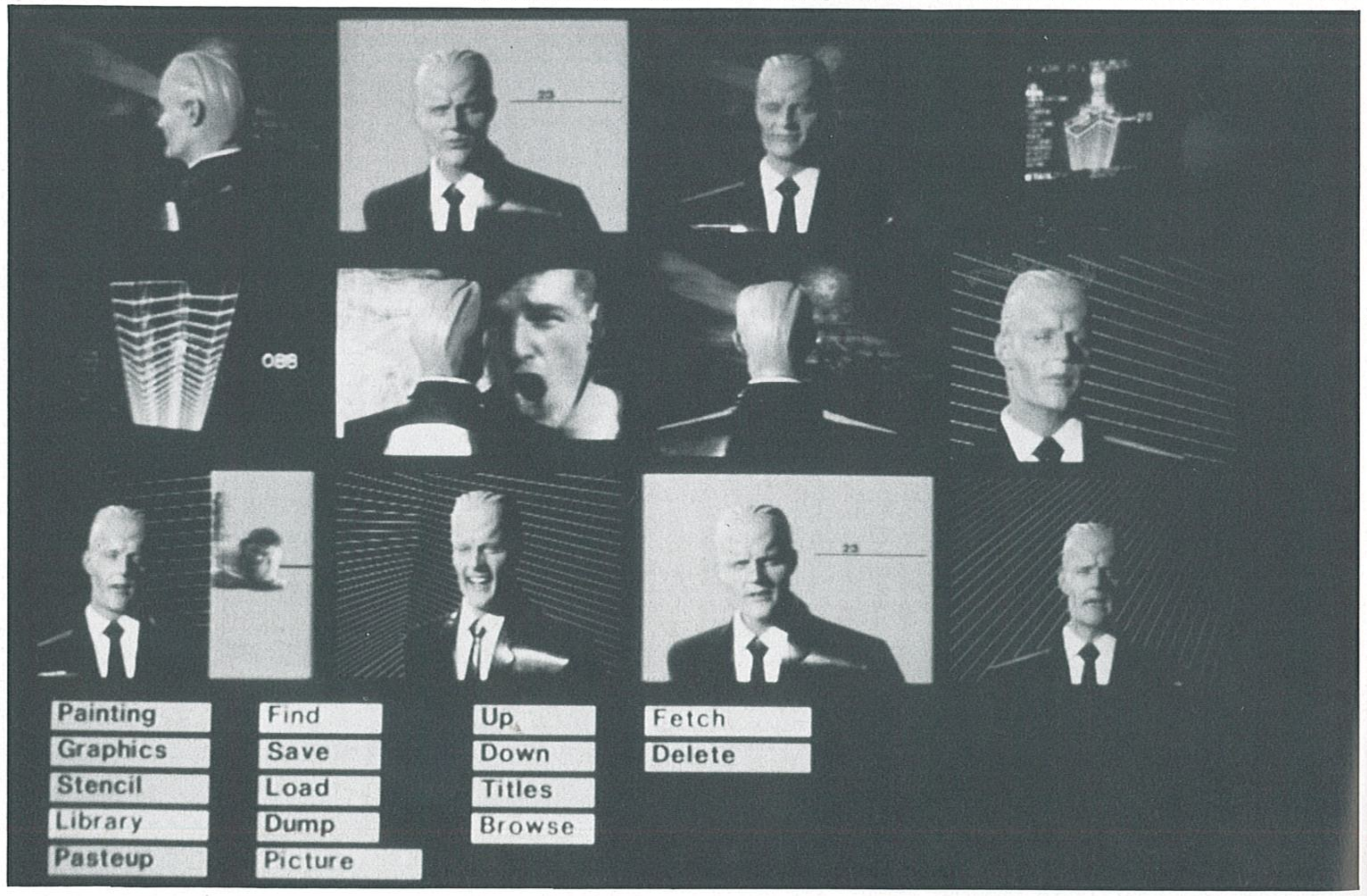
If the first episode did not bode well, it was hardly surprising. No Nicholas Grace, a different computer brat, Big Time TV missing from the airwaves. But as the series got underway Bryce Lynch had become a golden boy, Blank Reg was back in form, and nobody noticed the lack of Grace. Theora, Edison and Murray take centre stage and Max, neatly packaging the comedy elements, pops up only when required to relieve the tension and save the day.

There's little American gloss here, Miami Vice it ain't. It wouldn't stoop so low. **The Highwayman** would, and does. **Max Headroom** has sleazy-looking bodybanks (remember Britania Hospital), **the Highwayman** gives us some shenanigans involving grave robbing 'vampires'. Max protects the young and poor exploited by the multinationals, Highway gets involved in the clone wars. In **Max Headroom** computers are used to frame people for credit fraud (a far worse crime than murder!), in **The Highwayman** they're all high tech, high gloss dream machines. **Max Headroom** remains firmly in the world of urban decay and social degredation - it has a message for today's world from 20 minutes into the future. **The Highwayman** expects us to believe in a glorious mid-America policed by glitzy macho heroes that made **Mad Max** look slightly peeved. I'd prefer to stake my future in the investigative journalists at Network 23, thank you very much.

A KIDDIE'S GEM

So much for American science fiction products, for British output you have to make do with repeats. But it isn't all that bad. If you missed **Aliens in the Family** last time round then you missed a gem. If you miss it this time, then you're being just plain foolish. It may be kiddies television, but it's as adult (if not more so) than most of the product the BBC manage to turn out under the guise of SF. Like **Max Headroom,** this drama attempts to confront real issues - concerning itself with the breakdown of the nuclear family and alienation. And it's not all subplotting about step-sibbling angst and post-feminist appearance either. There are a lot of interesting and provocative science fiction overtones to the series. A stone circle is a pivotal point in the drama and one of the main concerns is with the essence of time. The children's grandfather saw aliens on the site of a prehistoric monument and a stone he received from them has been passed on as a family heirloom. The alien amongst them has an identical stone given him by his father. There is a circle between the humans and the Golgonquan and between their present and their past. Science fiction plotting couldn't get much better than this and if the restrictions of the BBC family drama serial weigh it down, then the effects (courtesy of the team that created **The Box of Delights** and **The Lion, the Witch and the Wardrobe**) bring it back up. **Aliens in the Family** is part of a low-tech science fiction revival (**Moondial, Friendship's Death, Repo Man, Static**) that is becoming increasingly trendy. Be there...

And seeing as how it's so trendy to be highbrow these days, be sure to drop **Uncertainties** into your conversation down the wine bar. It's philosophical scratch video, it's an assault on the visual senses. Bob Peck is a droll, deadpan presenter working his way through the ultimate questions - How do I know? When am I a we? How do I create? - as a series of images and words fly around the screen. It may not be science fiction, but it sure is scientifiction. But beware. You'd better know who Levi Strauss was. And, no, he didn't invent blue jeans. **Susan Polan**



Max Headroom, Channel 4

THE RE-MAKING OF THE PROGRAMME GUIDE

JEAN-MARC LOFFICIER is updating the 'Doctor Who' 'bible' - The Doctor Who Programme Guide Volume One - for release in Britain at the end of the year. He recently spoke to Maggie Thompson of the US Comic Buyer's Guide (dated December 2, 1988) about his plans for the new, improved version...

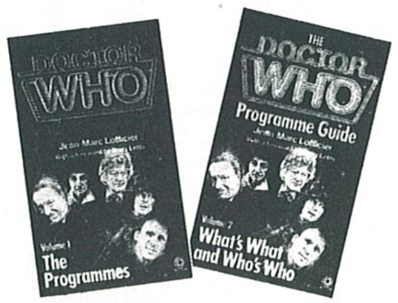
"I'VE BEEN ASSIGNED by British publisher W.H.Allen to do a new version of my first volume of the 'Doctor Who Programme Guide'. If that is 'successful', there will be a revision of the second volume too."

Lofficier said he is going back to his original manuscript for the first volume, which consisted of summaries of all broadcast **Doctor Who** stories in sequence, complete with cast listings. The first edition contained information on all stories through the last story starring Tom Baker as The Doctor.

The second edition will include that information and then go on with the stories starring Peter Davison in the rôle (**Castrovalva,** which began in January 1982) and carry listings through **The Greatest Show in the Galaxy,** the conclusion of the current season starring Sylvester McCoy.

"I've made many changes in entries in the first edition," Lofficier said, "especially in summaries and information for the earlier stories. Sometimes, there were as many as eight changes in stories preceding **Pyramids of Mars.** That story was broadcast in 1975. After that, the number of corrections I needed to make was fewer.

"Sometimes the errors were typos; sometimes actors' names were mistyped; sometimes I'm increasing the accuracy of the story summary or just adding information, fine-tuning what I had done.



"Then, of course, I'm continuing the book beyond **Logopolis,** adding the special **K9 and Company** and the adventures of the Doctors played by Peter Davison, Colin Baker and Sylvester McCoy. **The Greatest Show in the Galaxy** is serial 7J in the BBC listings."

The book will list story summaries, novelizations, and cast credits.

"The new editor in charge of the **Doctor Who** series is Jo Thurm(sic). She has indicated that, if the first volume does well, I will probably be asked to do a new version of the second volume, in which I would expand and add to information from the first edition of that volume. It would deal with places, characters, names, and devices. That one would be a bear to do. I would fix what needs to be fixed, add material from the latter stories, and modify certain existing entries to take later material into account." He specified such entries as "Daleks" and "Cybermen".

He commented on some of the difficulties in handling the material. "What is a companion ? By today's standards, 'Katarina' (who appeared in two stories in the show's third season) and 'Sara Kingdom' (who appeared in one story in the show's third season) would not be considered companions. But fan consensus made them into companions. For modern stories, I'll go by today's standards."

He said he would not include theatrical material, radio plays, and records. "My focus will be stories broadcast by BBC-TV; in some cases, material outside that scope would otherwise provide continuity problems." He said he would mention such material in an appendix at the end of the second volume, if there is one.

Other material tentatively scheduled for an eventual second volume included an index of people who worked on the show: story editors, writers, producers, actors, and the like. There would be a story code index and an updating of earlier appendices.

He said the manuscript for the first volume was to be delivered to Target at the end of (1988) with the book appearing in 1989. "They won't know how it has sold until the end of that year, so a second volume couldn't be out until 1990 or 1991."

He credited **Doctor Who** experts John Peel and Eric Hoffman with help in suggesting changes. "So did people at the BBC. They do seem to use the first editions a lot; I've seen tattered copies in the **Doctor Who** offices, so I assume it's being used."

He said the first edition sold about 80,000 copies worldwide. "Fans shouldn't think I'm retiring on the money from this project. For the amount of time n spending on this and the money I'm getting, it's a labour of love which pays for itself - but isn't a money-making opportunity. There is a point beyond which you can't spend your life on a project while not earning your bread."

A DAY AT THE FORUM

JUST AS Season 25 sought to re-establish and re-define the roots of 'Doctor Who', so the celbratory convention 'A Day at the Forum' aimed to hark back to the innocence of its earlier predecessors.

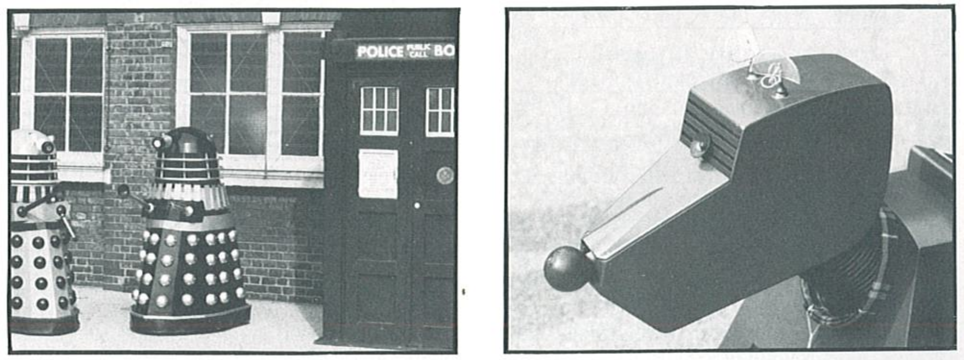
Indeed, the far from salubrious setting of **Remembrance**'s Coal Hill School (in reality St.John's, Hammersmith) was a definite throwback to the draughty church halls that epitomized the first fan gatherings. However, the novelty of this location was more than sufficient to silence any potential criticism.

Equally, the ensemble of events can have raised few complaints. The British première of the US documentary, tracing the production of **Silver Nemesis,** heralded a day of undemanding, unpretentious fun. There were panels covering each of last season's four stories, with Nicholas Briggs again superbly handling all interviews, whether the guests were convention old-handers such as Dick Mills and Keff McCulloch, new-comers like Cy Town (Dalek operator since 1972) and Ian Reddington (Chief Clown), or 'star names', Sheila Hancock and Rachael Bell. (Sadly Jessica Martin was unable to attend due to a fortunately harmless car accident on her way to the event).

Dotted around the school were the predictable dealers, but also a display room. Although this focussed primarily upon Season 25, there was also part of designer Barry Newbery's early days portfolio on show (soon to be published in full in Marvel's DWM).

Surprise of the day, though, was the appearance of John Nathan-Turner. While obviously unwilling to subject himself to interview, he nevertheless took to the stage to help with the charity auction. In doing so he was met with tumultuous applause, which visibly surprised him such was the warmth and passion of the welcome (his first at a UK convention for 2½ years). The auction finally raised over £1,800 for Comic Relief.

Certainly, then, the day was a success. Although lacking the grandeur of a hotel setting or PanoptiCon-sized audience, perhaps it took this modest - yet highly enjoyable - convention to remind us what it's really all about. ROD ULM



(ABOVE: Recreating 'Remembrance of the Daleks' and K9 joining in the red-nosed Comic Relief festivities. Photos by Jean Riddler)

1988 READERS POLL RESULTS

NUMBER OF VOTERS: 324

This year's turnout of voters is the highest yet for a DWB Readers Poll, so a big thank you to everyone who took part.

SEX: Male = 96%, Female = 4%

GLOBAL DISTRIBUTION OF VOTERS:

UK = 82%
USA/Canada = 15%
Australia/New Zealand = 3%

AGE RANGE OF VOTERS:

14 and Under	1½%
15-17	15%
18-19	18%
20-21	19%
22-23	9½%
24-25	14%
26-27	7%
28-29	5½%
30-31	4%
32-35	3½%
36-40	2½%
41+	½%

AVERAGE AGE: 22 yrs

MODE AGE: 21 yrs

DO YOU BUY 'DWB':

Every month	86%
Regularly	6½%
Occasionally	7½%

FROM WHICH SOURCE DO YOU OBTAIN 'DWB':

Subscription	55%
Specialist Shop	45%

WHICH OTHER PUBLICATIONS DO YOU BUY ON A REGULAR BASIS:

Marvel's DWM	70%
The Frame	32%
Starburst	25%
Private Who	20%
CT(DWAS Member)	17%
In-Vision	15½%
None	11%
TimeScreen	7%
Starlog	4½%

FAVOURITE REGULAR ISSUE OF 1988:

None 28½%

Nick Cooper: They were all of a consistently high standard

Allan Toombs: None of them. They were all rather staid

#60 14½%

Richard Collins: It was worth buying just for the excellent **Remembrance** review

David Abrey: It featured Daleks heavily

#58 12½%

Alexander Maxwell: Saward interview and the great Facts V Fiction feature

David Darlington: Hearing peoples' reactions when they saw or heard about the headline

#52 12%

Chris Berezah: "No More JNT!" made my day - pity it wasn't true

Miles Celic: It seemed (at the time) that WHO was entering a new era

#53 11%

Michael Seely: The Hartnell Ratings and the superb Tom Baker/Howe interview

Kenneth Horlock: The Hartnell Ratings, the **Remembrance** photos...there was **so** much happening

#59 10%

Bill Edmunds: The **Ice Warriors** news, Gerry Davis Interview and PanoptiCon Review were excellent

Frank R.Higginson: The Special Offers and Gerry Davis Interview

#56 6%

Isaac Prince: It seemed generally optimistic

Marc Daniels: Best balance of articles

#55	3½%
#51	2%

FAVOURITE 'DWB' SPECIAL OF 1988:

The Power of the Daleks Photonovel 38½%

Andrew Pixley: The best piece of fan merchandising I've seen in many, many years

Rob Davidson: A terrific revival of a forgotten story

Ian Knapper: The closest thing to actually watching it

David John: The best item of fan merchandise ever

Bill Privilege: A fitting tribute to the wonderful Patrick Troughton

Tim Spencer: Being able to see **The Power of the Daleks** although lost from archives

Jonathan Smith: Excellent idea well executed

Paul Hassall: Quite simply, it is a treasure

Jonathan Simmons: A great souvenir to treasure for years to come

Korvin Mobberley: A fine tribute to Patrick Troughton **and Doctor Who**

Nigel Cummings: A last tribute to a fantastic Doctor

Scott Wilcockson: Best tribute to Patrick Troughton I've seen

Peter Lambert: A unique way of paying tribute to Patrick Troughton

Ben Hakala: A truly unique, once in a lifetime special

#61(A Voyage Through 25 Years...) 22½%

Mark Tew: Fantastic, no, **best** tribute to **Doctor Who** yet

Allen Muldoon: It had something for everyone to enjoy

Tim Miller: A nice long read over Xmas

Graham Roberts: It really heightened my appreciation of the series

Jane Evans: Brilliant cover and best commemorative publication I've seen

Marcus Judge: Most detailed analysis of Who done so far

Ian Delohery: Perfectly took the place of a Radio Times special

Richard Payne: Individual comments on each season were exceptionally interesting

Stephen Dundas: The #61 pullout was worth the price alone

Bryan Jenner: Remembrance of the fans

Ben Steine: It was just totally brilliant

P.Linford: All text, no photos

Rick Seger: An exemplary tribute to TV's best series

None 22%

Stephen Maginn: Incomparable - all are so different

Peter Harris: I liked them all. Each was very well produced and an excellent read all round

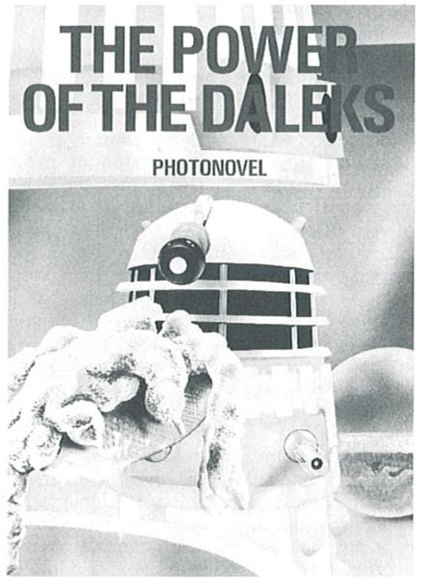
#57(DWB 5th Anniversary Special) 17%

Jonathan Green: Most variety

Robert Williamson: Great mix of different articles

Jeremy Alderson: It was not dedicated to just one subject

Quite clearly **The Power of the Daleks Photonovel** is the most successful issue **DWB** has ever published, and we are currently looking into the possibility of releasing another of the missing **Doctor Who** stories (a 20-page 4-parter) before the end of the year...



dwb
60 NOVEMBER'88
THE RISE AND FALL OF 'REMEMBRANCE'
25TH ANNIVERSARY DALEK SPECIAL

FAVOURITE INTERVIEW OF 1988:

Eric Saward 58%

Rob Davidson: We learned the truth behind some JNT myths

John Bourn: Illuminating and provocative debate

Paul Quinn: It pulled no punches

Jonathan Green: The best **Who**-related interview I've read

Neil Every: Controversial, unlike DWM

Paul Winter: It put so much straight

Michael Norman: Time we had an honest interview

Mark Wright: It gave the details behind his resignation

Jonathan Dowley: He justified his resignation

Peter Harris: One statement stood out more than any other - "We should have written off something like 50% of the stories." I think that statement says it all about JNT's understanding of the programme - very little

Sid Smith: It didn't duck difficult questions and there were none of the usual interview clichés

Ben Hakala: Perhaps the most revealing document of the JNT years - factual, but not hateful

Mark Tew: Just a first class interview with every question asked that you wanted to know the answer to

Gerry Davis 10½%

I love the Cybermen and I like Gerry Davis as a writer and script editor

Frank R.Higginson: His love of the show shone through

Graeme Galloway: Gerry comes across as a very clever man - boundless imagination and creativity

Phil Young: He improved the series no end

Alister Pearson 9½%

David Lister: A wonderful, self-effacing interview

Allan Toombs: Very witty and level-headed and a true fan

Maxwell Rowan: At last - an unorthodox interview with no pretensions and humorous as well

Thomas McRoberts: Honest and unpredictable answers

Tom Baker	8%
John Scott Martin	6%

Jason Wilson: Informative and entertaining

Dudley Simpson 3½%

Stephen Field: An aspect of the programme usually covered more superficially

Tristram Cary 2%

Andrew Pixley: I hadn't read an interview with him before

David Maloney 2%

Richard Payne: Insight into a great director and the Doctors with whom he worked

Val McCrimmon	½%

SATISFIED WITH DIVERSITY OF SUBJECTS INTERVIEWED:

Yes	92%
No	2%
N/A	6%

Most people who commented said they would like to see an interview with **Doctor Who** script editor Andrew Cartmel.

SATISFACTORY BALANCE OF CONTENT IN 1988:

Yes	88½%
Don't know	5½%
N/A	3%
No	3%

IF 'NO', WHY ?

Gary Phillips: It has become somewhat predictable

Mark(DWAS-been)Wyman: You're still the Murdoch of fandom

Michael Fray: Too much gratuitous JNT slagging

BIGGEST DISLIKE CONCERNING 'DWB':

David Nicholls: Not enough photos - too much print

Thomas McRoberts: Filling in poll forms

Ian Knapper: News stories putting two and two together and making five

David Greenham, Eddie Coleman, Trevor Ennis: Not enough pages

Nathan Roberts: It seems to be mellowing with age

David Hookham, Jennifer Adams: It's only out once a month

Steve Brackley: Nothing. Difficult to see how it could be bettered

Anthony Pryor, Kevin Williamson, Graham Pickersgill: Lack of colour

Jonathan Burt, Korvin Mobberley: The price

Louie Troha: Not enough response to letters in letters section

Mark(DWAS-been)Wyman: Its profit margin

Peter Lambert: Too many plot details given in season news

Robin Burridge: Overlong interviews

Paul Richmond, Martin Jackson, Alan Read, Ian Macey: Letters page too long

Mark Wrigley: Not enough adverts

Steven Labun: The April Fool's stuff - I was looking forward to seeing the Brigadier and Tegan in Season 25

Nigel Hill: Ratings guide, because ratings aren't truly representative of public viewing

Jon Hayward: Your Special Offers are too tempting

Natalie Harper: The new logo - YUK

Dale Madin, Simon O'Connor: Folded in two when posted

Paul Butler: Nothing. You do a better job than Marvel and DWAS

David Murden: Printing newspaper cuttings

Tim Miller: The occasional reactionary outburst (ie:#58 - though later proved correct!)

Sid Smith: Space fillers like Target and video covers

Roy Knapp: When you do not print a book cover

Neil Francis: None - **DWB** is the best for everything and long may it continue

While most readers left this question blank, some complaints raised (like lack of colour and responses to letters) have been seen to. One quite common complaint concerned 'JNT bashing' but even there most conceded this had been toned down. As for indepth season news, if you really want to know look in CT or the Frame.

OPINION OF THE NEW DREAM-WATCH BULLETIN FORMAT:

Okay 49%

Alan Read: Okay so far, but too early to tell

David Moore: Would be improved by putting other show info into centre so could be removed by those uninterested

Joanthan Smith: #62 had right balance between **Who** and non-**Who**

Anthony Gibbons: I don't mind - it's still the old **DWB** with a bit more for your money

David Carlile: Why not drop 'DreamWatch' and just be **DWB**

Daniel Blythe and many others: It's interesting, as long as the level of **Who** content doesn't decrease

Gordon Ridout: Nice, but messily executed

Douglas Strang: SF rather than fantasy, please

P.S.Hobbs: As long as **Doctor Who** is foremost, there is room for other fantasy

Robert Ashby: Improve the covers, they're bland

Excellent 23%

Nick Cooper: If anything, you should have done it earlier

Richard Fitzgerald: Interesting, if it fully develops

Uninterested in other coverage 22%

Neil Harris: New articles are all waffle

Maxwell Rowan: I buy Starburst for other sci-fi material

Mark(DWAS-been)Wyman: A desperate facade

N/A(no answer)	5%
Will probably stop buying as a result	1%

With three-quarters of readers voting favourably (ie: "Excellent"/"Okay"), our new look has proven to be a sensible step to take.

ARE YOU A FAN OF FANTASY/SCI-FI TV IN GENERAL:

Yes	60%
Casually	32%
No	8%

IF YES/CASUALLY, WHICH PROGRAMMES IN PARTICULAR:

Blake's 7	41%
Star Trek/The Next Generation	33%
Prisoner	20½%
The Avengers	18%
Sapphire and Steel	9½%
Star Cops	8½%
Quatermass serials	7½%
Lost in Space	6½%
Gerry Anderson puppet series	6%
Hitch Hiker's Guide to the Galaxy	5½%
UFO	5½%
Doomwatch	5%
Red Dwarf	4½%
Randall & Hopkirk	3½%
Survivors	3½%
Twilight Zone	3½%
Adam Adamant Lives!	3%
The Tomorrow People	3%
Space 1999	2½%
Knights of God	2%
The Time Tunnel	2%
Robin of Sherwood	2%
Timeslip	2%
V	2%
Ace of Wands	1½%
Batman	1½%
Battlestar Galactica	1½%
Max Headroom	1½%
Man from UNCLE	1½%

WAS IT A GOOD IDEA TO EXPAND:

Yes	63%
No	15½%
Don't know	12%
Don't care	6½%
N/A	3%

Although our change of format has proved overwhelmingly popular, many of you commented with distaste about our new title, 'DreamWatch' Bulletin. While we still maintain this is the most appropriate name if we are to remain 'DWB' (it could hardly continue standing for '**Doctor Who**'Bulletin now, could it ?), we have decided to make the initials our more prevalent title, hence the dropping of 'DreamWatch' from the cover logo.

HOW DO YOU RATE THE FOLLOWING REGULAR ITEMS:

News	1613
Interviews	1407
Forthcoming Video/Book Covers	1287
Season Reviews	1240
Letters	1237
Reviews(Books/Theatre/Videos etc.)	1202
Topical Articles	1175
Artwork/Posters	1173
Forum/Editorial Comment	1113
Special Offers	1038
Convention info/Reviews	1003
Topical satirical cartton	831

News and interviews continue to be the most popular contents with forthcoming covers also suddenly proving very popular combined with **DWB**'s increased emphasis of previewing forthcoming products. Although an encouraging reception for our Forum debate in #62, unfortunately this promising idea has been dropped due to lack of feedback on the topics proposed for airing. In all **DWB**'s present content more or less reflects the tastes of the readers and so there will be no major changes for the time being.

IDEAS FOR NEW FEATURES:

Most popular idea (nominated by dozens of readers): More articles in the vein of **Operation Werewolf** as featured in DWB#50 (in depth analyses on **Doctor Who** stories that never made it to the screen)
Steve Rogers, Paul Butler: Episode guides to other sci-fi/fantasy shows
Chris Whitehead, Peter Lambert: Colour front and back covers
A.J.Scott, Bill Edmunds, David Abrey: Target book reviews
Rob C.Davidson: Readers' favourite **Doctor Who** cliffhangers
Ian Knapper, Steve Lyth, David Kinney, Trevor Ennis: More photonovels
Second most popular idea: Reviews of past **Doctor Who** stories (in depth, a story of the month, etc.)
Stephen Jaggard: **Blake's 7** interviews and ratings analysis
Nicholas Hann, Brian West: The making of the **Doctor Who** monsters
Andrew Meadows: More short interviews with guest stars like the George Sewell one (DWB#56)
Mark(DWAS-been)Wyman: Tell us how you invest your profits and pay your taxes
Joe Mendoza: **Blake's 7** series survey
Alan Read, Nick Cooper, Allan Toombs: A fanzine review slot

As so often happens, many of your ideas actually see the light of day before they're even published (colour covers, Target reviews, making of the 60's monsters, etc.). And, because you asked, in the forthcoming issues we will be featuring a **Blake's 7** ratings analysis and a **Blake's 7** series survey, a regular fanzine review column, and a Cliffhanger column (if readers would care to tell us which is their all-time favourite **Doctor Who** cliffhanger, and why). Other ideas we are keen to pursue include the 'The lost stories of **Doctor Who**' (which is dependant on the relevant, and substantial, information coming to light), and more photonovels which we've already discussed. Episode guides are covered quite exhaustively and concisely in the excellent TimeScreen, and as for reviewing past **Doctor Who** stories, surely this would be out of place in a topical 'zine ? However we do note the absence of the kind of 'zines that used to specialize in these (with the present exception of Star Begotten), and because it is such a popular choice we invite readers' suggestions on how we could approach the idea in an original vein. While the **Doctor Who** interviews will remain most prominent, we shall also be featuring reviews with other well-known fantasy television stars in the near future, like Gerald(**Adam Adamant**) Harper and, wait for it, Joanne(**Sapphire and Steel**)Lumley. And while I'm sure a good few of you would like to know how I invest **DWB**'s profits, I'm sure an article detailing how DWAS spend your £9 annual membership (not on TARDIS, that's for sure), would make for far more spicier reading! No offence towards the new brigade intended...!

INCLUSION OF QUALITY FAN FICTION:

No	63½%
Yes	25%
Don't know	11½%

I should confess I was astounded that such a significant following for fan fiction existed, but as many pointed out **DWB** is not the place to look. Some readers commented there is "no such thing as fan fiction", but you need look no further than the latest Star Begotten novel - **Arcade** - for proof that this is not so. For details write to: Nick Cooper, Staraker Publishing, 28 Dodgson Avenue, Leeds LS7 4BL. Don't forget, a wealth of other quality fan fiction exists in the long running Chronotis and The Tomb (both advertised in **DWB**).

SEASON TWENTY-FIVE

RATE SEASON TWENTY-FIVE:

Good	51½%
Average	31½%
A Classic	8%
Poor	6½%
Abysmal	2½%

AN IMPROVEMENT ON SEASON 24:

Yes	95%
No	2½%
Not sure	2½%

RATE SYLVESTER:

Very Good	49½%
Brilliant	28½%
Average	14%
Poor	5%
Abysmal	3%

Nathan Roberts, Gordon Ridout, Neil Harris: Very inconsistent
Isaac Prince: If only he didn't roll his RRRs
Mark Wright: Stupid and unbelievable
Colin Borthwick: Abysmal in Season 24, poor in Season 25
Ken Simpson: Sometimes very good, sometimes abysmal
Marc Daniels: As charismatic as Tom Baker
John Henderson: Vulgarly banal
Alan Read: His performance is too inconsistent
Paul Butler: Needs to slow his delivery somewhat
Tim Miller: Distinctive, like the first four
P.Linford: Improving (last year he was dreadful)
Peter Harris: I feel he is being hampered by JNT
Steve Hopper: He has epitomized the rôle for me. He is **the** Doctor

THE TEAM OF SYLVESTER AND SOPHIE WORKS:

Brilliantly	47½%
Effectively	37½%
Satisfactorily	11½%
Poorly	2½%
Atrociously	1%

Nick Cooper: She works better than he does
Cedric Knight: Rather childish
Steve Brackley: Best combination since Tom Baker and Elisabeth Sladen
Michael Seely: Wooden as the Flowerpot Men
Tim Munro: Sophie is superb - she deserves a much better Doctor
Mark Wright: She is the more talented

Well, there you have it; a definite thumbs-up to the silver jubilee season of **Doctor Who**, not least Sylvester and, perhaps even more so (if the above comments are anything to go by) **Sophie!** The strong feeling is that the higher standard will continue into Season 26, even despite Nick Mallett!
(A Season 25 round-up containing more of your views and an overview appears elsewhere this issue...)

ODDBALL STORIES HAVE A PLACE IN 'DOCTOR WHO':

Yes	62%
No	27%
Don't know	11%

Dallas Jones: Only **very** occasionally
Jonathan Simmons: They mock the hard work done by previous production teams
Alister Gordon: Without change **Doctor Who** wouldn't have lasted 25 years
Anthony Pryor: No, because casual viewers don't understand them
Neil Harris: Few people are capable of directing them well
Philip Tricker: Providing they don't go over the bounds of believability or continuity
Antony Howe: JNT's style is odd already - these make it worse
Chris Krisocki: They take away the show's credibility in eyes of public
P.S.Hobbs: All stories have a place if well written and produced. That is **Who**
Darren Short: If done well, but not under today's producer and script editor
Tim Munro: Where is Cartmel's **Pirate Planet**
Michael Seely: Just look at **Sunmakers, Mind Robber, Celestial Toymaker.** Oh!
Chris Whitehead: Not with four story seasons
Jane Evans: Handled as at present they make **Doctor Who** a laughing stock
Guy Wainer: It's serious drama, not childish pantomime
Jeremy Spencer: Not when JNT produces them
Maxwell Rowan: After three abortive attempts, the wait for **Greatest Show in the Galaxy** was too much of a price to pay
Laurence Piper, Alan Grisbrook: Variety is the spice of life
Mark Wyman: Weird is wonderful
Allan Toombs: Otherwise there'd be no **Celestial Toymaker** or **Carnival of Monsters**
Simon Whelan: An effective way of making a social/moral point
Paul Redfearn: Sci-fi struggles to be taken seriously already
Neil Clarke: As a fan I can appreciate this kind of story, though how a casual viewer can possibly understand stories like **Greatest Show** is beyond me
Neil Francis: Just watch **Greatest Show** - weird but wonderful
Richard Fitzgerald: Not the sort of oddball stories Mr.Cartmel enjoys

SATISFIED WITH ANDREW CARTMEL AS SCRIPT EDITOR:

No	48%
Yes	31½%
Don't know	20½%

Gordon Ridout: He is only a commissioner as there appears to be no editing happening either for the sake of continuity or for script pacing
Cedric Knight: Maybe he **only** edits superficially, I don't know
Steven Bull: Does he actually do anything
Paul Hassall: Seems to have weird ideas of what **Doctor Who** should be
Frank Higginson: A bit of a curate's egg
David Knill: He seems to be getting there, but it's taken **three** seasons

GENERAL QUESTIONS

REACTION TO NEWS OF JNT STAYING ANOTHER YEAR:

Anthony Pryor: Not surprised
Neil Harris: I bought more of the old videos
Jennifer Adams: Sick resignation - here we go again!
Tim Munro: I felt lied to and betrayed - a feeling I'm used to after last 3 years
Michael Smith: Oh dear - suggests Season 26 will be the last
Richard Pett: If he just produces dramatic stories, then **Ace!**
Chris Kourtis: I didn't applaud Sylvester in the auditorium of the New Jersey Network convention
Allen Dace: Irritation at the BBC's treatment of **Doctor Who and** JNT
Clinton Wakin: Felt very sorry for him
Nigel Hill: If future stories are as good as **Remembrance of the Daleks** then it'll be a good thing - but he's **so** unpredictable
Robert Gairey: I'm beginning to feel sorry for **him** as well as us
John Bourn: Disappointment but hope he can build on success of Season 25
Mark Wrigley: Another bloody awful season to come
Richard Collins: If Season 26 is as good as Season 25, I'm all for it
Andrew Porter: Arrrggghhh!
Robert Price(age 15): Nothing really - I've never known **Doctor Who** without him
Robert Ashby: Less depressed than last year
Simon Belcher: Delighted - he's superb
Andrew Robinson: I believe the BBC would stop **Doctor Who** if he walked out - the situation is bad for John's career and bad for **Doctor Who**
Peter Jacques: Disappointed, but not surprised
A.S.Thomas: What a shame - the poor man will have to put up with whinging fans for another year
Simon Thomas: Déjà vu
Jeremy Alderson: Incredibly I was not at all displeased
Ben Hakala: Stunned. **Very** stunned
Mark Thompson: If he produces more like Season 25 (bar **Silver Nemesis**), good luck to him
S.Lancaster: It was boringly predictable
Kevin Galliers: Dismayed. I was looking forward to a fresh approach

FUTURE ON BBC1 BEYOND SEASON 26 OPTIMISTIC:

Yes	42%
Don't know	29½%
No	28½%

David Parker: Only as long as a fat profit can be made out of the series
Michael Fray: BBC1's future doesn't look too optimistic!
Gordon Ridout: Only if Season 26 can improve on Season 25 to the same degree as 25 did on 24
Simon Lidster: The future is looking somewhat better, but I don't trust the BBC
Ben Hakala: Looks promising, but who can predict the actions of the bureaucrats on the 6th floor
*In view of last months's 'cancellation threat' story, feeling towards **Doctor Who**'s future is now probably a lot less optimistic

SATISFIED WITH BBC's MARKING OF 25th ANNIVERSARY:

No	89%
Yes	5½%
Don't know	5½%

Bill Edmunds: The BBC see **Doctor Who** as a necessary embarrassment
Jonathan Simmons: Sorry, I wasn't aware they **had** marked it
Andy McKinney: It could have been better marked by JNT's departure
Brian West: It was too soon after the 20th anniversary to have lots of celebrations. The show needs to look to the future - not constantly in the past
David Knill: Appalled and disgusted. EastEnders is **4**; did you know ? You couldn't miss it
Cedric Knight: A bit over-indulgent if anything
S.Lancaster: What marking ? They seemed to be doing their best to keep it a secret

15 YEARS ON 'TARGET'

'TOP 20' FAVOURITE NOVELS:	(Pts)
1st) **Fury from the Deep**(Pemberton,'86)	274
2nd) **The Myth Makers**(Cotton,'85)	81
3rd) **The Daemons**(Letts,'74)	78
4th) **The Daleks**(Whitaker,'65)	70
5th) **The Auton Invasion**(Dicks,'74)	68
6th) **The Reign of Terror**(Marter,'87)	56
7th) **Black Orchid**(Dudley,'87)	48
8th) **Inferno**(Dicks,'84)	47
9th) **The Crusaders**(Whitaker,'65)	45
10th)**The Two Doctors**(Holmes,'85)	43
11th) **The Edge of Destruction**(Robinson,'88)	40
12th)**Tomb of the Cybermen**(Davis,'78)	33
13th)**The Invasion**(Marter,'85)	30
14th)**Web of Fear**(Dicks,'76)	28
15th)**Day of the Daleks**(Dicks,'74)	26
")**The Gunfighters**(Cotton,'86)	26
17th)**The Zarbi**(Strutton,'65)	24
")**Logopolis**(Bidmead,'82)	24
19th)**Talons of Weng Chiang**(Dicks,'77)	22
20th)**The Cave Monsters**(Hulke,'74)	20

'TOP 10' WORST NOVELS:	
1st)**The Romans**(Cotton,'87)	29
2nd) **Destiny of the Daleks**(Dicks,'79)	18
3rd) **Time and the Rani**(The Bakers,'88)	17
4th) **Kinda**(Dicks,'84)	16
5th) **The Gunfighters**(Cotton,86)	13
") **Delta and the Bannermen**(Kholl,'89)	13
7th) **Arc of Infinity**(Dicks,'83)	10
8th) **The Horns of Nimon**(Dicks,'80)	8
") **Terror of the Vervoids**(The Bakers,'87)	8
10th) **The Myth Makers**(Cotton,'85)	7

By a runaway margin, Victor Pemberton's adaption of the classic Season Five Troughton tale **Fury from the Deep** - Target's longest **Who** novel to date - is voted best **Doctor Who** novelisation. With such a one-off achievement behind him, surely W.H.Allen will bear him in mind when they come to adapting the classic **The Evil of the Daleks**; a story he had a hand in script-editing. Even John Peel - an excellent teller of Dalek stories in his own right - must concede Pemberton would be the ideal person to scribe this long-awaited adventure ?

There is a mixed reaction to Donald Cotton's style of writing, with his own-penned stories featuring in the best **and** worst categories, and his 'unique' novelisation of Dennis Spooner's **The Romans** receiving the accolade of least popular Target novel to date (although achieving 18 points in the favourite novels section!).

With only a month on the bookstands, Malcolm Kholl's **Delta and the Bannermen** is voted fifth least favourite book, with the rest of the spaces dominated by the efforts of Pip 'n' Jane and the lankier and shallow Dicks write-offs, and of the favourite novels, votes for the Bakers and Davison novels are sparse with the category dominated by the first three Doctors' stories, especially Hartnell's.

'TOP 10' BOOK COVERS	(Pts)
1st) **The Smugglers**(Pearson,'89)	19
2nd) **Black Orchid**(Masero,'87)	15
3rd) **Talons of Weng Chiang**(Cummins,'77)	14
4th) **The Celestial Toymaker**(Potts,'87)	13
5th) **Dragonfire**(Pearson,'89)	11
6th) **Paradise Towers**(Pearson,'88)	9
7th) **Frontios**(Skilleter,'85)	7
") **Fury from the Deep**(McAllister,'86)	7
9th) **Web of Fear**(1st:Achilleos,'76)	6
10th) **The Zarbi**(Achilleos,'73)	5
") **The Face of Evil**(Cummins,'78)	5
") **Horror of Fang Rock**(Cummins,'78)	5
") **The Two Doctors**(Skilleter,'85)	5
") **The Time Monster**(Skilleter,'86)	5

'TOP 10' WORST BOOK COVERS	
1st) **Image of the Fendahl**(Geary,'79)	36
2nd) **Arc of Infinity**(Photographic,'83)	29
3rd) **The Visitation**(Photographic,'82)	16
") **Terror of the Vervoids**(Masero,'87)	16
5th) **Slipback**(Tamms,'86)	14
6th) **Earthshock**(Photographic,'83)	12
7th) **Catsrovalva**(Photographic,'83)	11
8th) **Destiny of the Daleks**(Skilleter,'79)	10
9th) **The Keys of Marinus**(McAllister,'80)	8
") **Mawdryn Undead**(Photographic,'84)	8

Alister Pearson's reaction on hearing his **The Smugglers** artwork was voted best cover was "They must be crazy - I think it's ghastly!" Somehow I'm inclined to agree and find the result hard to accept, but I'm pleased to see three works by my all-time favourite **Who** artist, Jeff Cummins, scoring so well!

As for the least favourite covers, the ghastly **Image of the Fendahl** would benefit from a reprint featuring Alister Pearson's superb proposed cover (see DWB#61). The Vervoids and **Slipback** covers are also eyesore-inducing, though I confess I quite like **Destiny.** However the **Marinus** cover was originally intended for a proposed adaption of **Edge of Destruction** back in 1980, which was subsequently cancelled when David Whitaker passed away, which is why it bears no relation to the novel it adorns and thus rates so unfavourably.

IDEAS FOR WHEN ALL TELEVISED STORIES ARE NOVELISED:

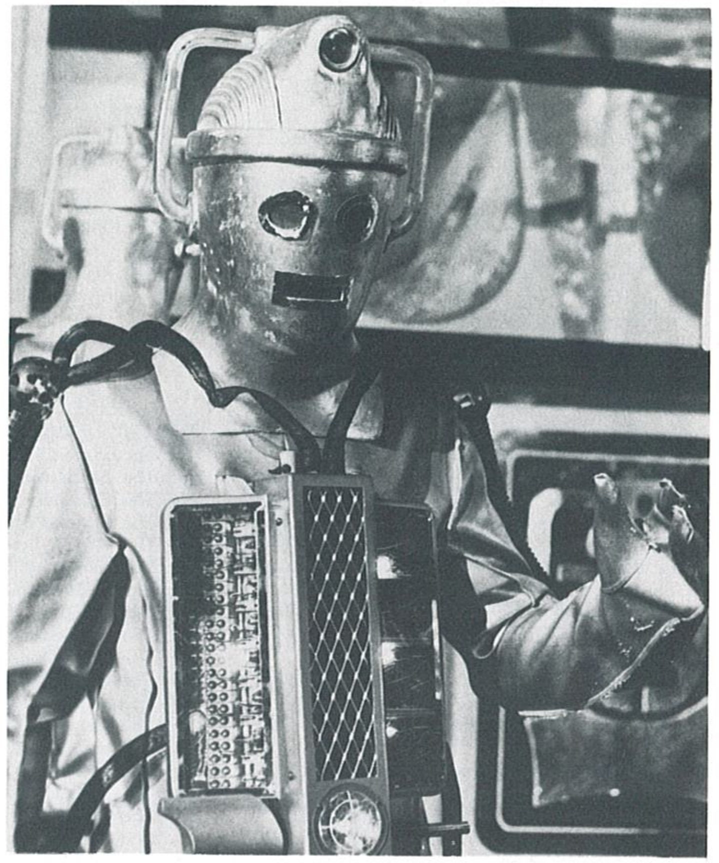
Most readers, too numerous to list, would like to see the novelisation of scripts which, for some reason or other, never made it to the screen
David Knill, David Ryan, Huw Lewis: Novelise the stage plays
Douglas Strang, Ian Knapper, Cedric Knight: Rewrite some of the thinner and bland Terrance Dicks efforts
Andrew Porter, David Parker, Graeme Robertson...: Fill in the gaps in the Doctor's past (ie: the Third Doctor's visit to Karfel, the meeting with Zodin, first visit to Draconia, etc.)
Graeme Galloway, Jason Van de-Peer: Commission **Who** writers to do new stories
Natalie Harper, John Hicks, Louis Hirshorn, Nicholas Hann...: More companion novels
Chris Miles: Reprint old books with new covers
John Hopper: Incidents in Doctor's early life (ie: why he left Gallifrey, etc.)
Allan Toombs: Original **Who** novels written by the fans (ala **Star Trek**)
A.S.Thomas: End them - don't let them slip into sub-**Star Trek** book mediocrity
Glenn Davidson: Readaptions of potentially excellent books like **Kinda** by original author

THE 60's MONSTER MAKERS

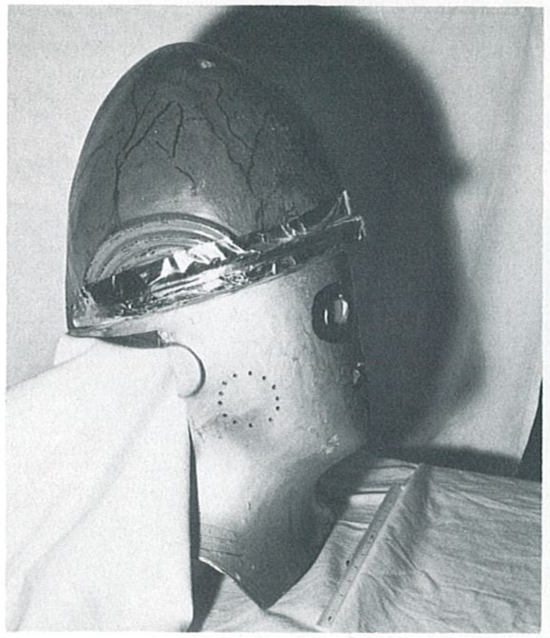
JACK LOVELL AND HIS SON, JOHN,
INTERVIEWED WITH SHELDON COLLINS ON APRIL 6th
AT THEIR BATTERSEA STUDIO

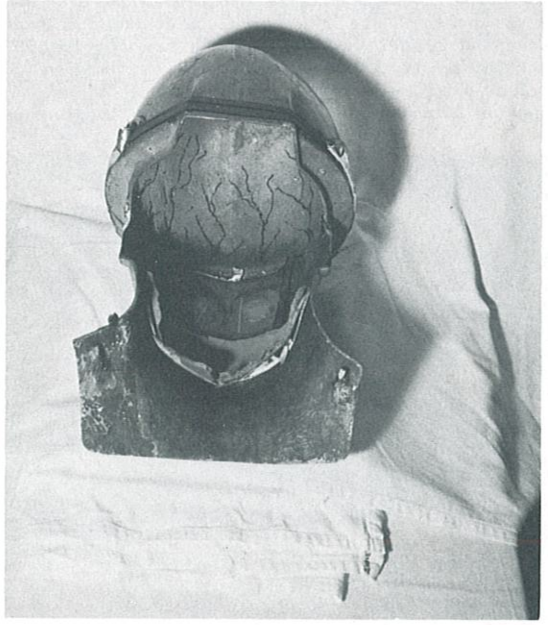
GL: What was your background before 'Doctor Who'?
Jack: I was born into showbusiness. My father was an actor in the silent movies of the early 20's and as a child I sometimes appeared in them with him. My first film was General John Regan.

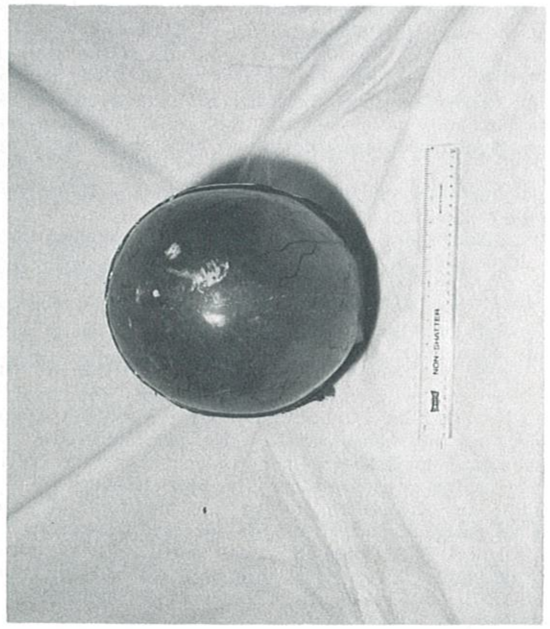
My father also worked in panto with the likes of Nellie Wallace and Gertie Gittana. One night in Manchester I was asked to sing with the great comedian Lupino Lane, so I joined his act for the rest of the run of the panto. later on I got involved with Sid Chaplin, then his brother Charlie, who were all on the music hall circuit then. All the time I was travelling around the country with my father learning the trade of carpentry and modelling from the theatre carpenters and prop makers who would teach me things in the wings whilst the show would be in progress.
SC: So even in your leisure time you were interested in the craft side of the business ?
Yes I was. I learnt a lot in the 30's when things started to become more technical. I went to the Camberwell School Of Arts & Crafts but I found that with my background in the theatre I knew more about it than my teachers! It wasn't until after the war that I had my own company doing the things that I do now, which was mainly for feature films. I've supplied props for Anthony & Cleopatra, The Viking Queen, Cromwell, Lawrence Of Arabia, Bridge Over The River Kwai, Khartoum, Chitty Chitty Bang Bang, She, One Million Years B.C., James Bond 007s, Prisoner Of Zenda, Clash Of The Titans, Oliver, 2000 Years A.D., Superman, Clockwork Orange, and more recently we've just built the Batmobile for the new Batman film which should be quite good. My involvement with the BBC came about when I was doing costumes for their suppliers Bermans & Nathans. I worked for many people at the BBC and that's how I came across Daphne Dare.
GL: What series did you work on prior to 'Doctor Who'?
One of the first was the original **Quatermass** series. I used to make all sorts of things, from specially moulded badges and helmets to the actual monsters.
GL: Were you involved on the programme when the Daleks first came on the scene ?
No. I was probably on other productions at the BBC at that time and I gather someone must have come up to the costume department and seen the work I'd done and asked if I could do the stuff for them, and I said yes.
John: I think another reason we didn't do the Daleks would have been that our line is costumes where the Dalek is more or less a robot. The first monster we did for **Doctor Who** was the Voord.
SC: What did you think of the design for the Daleks ?
Jack: I thought they were a very good design and I would probably have done them along the same lines, though maybe in plywood rather than fibre glass.
John: Around that time I remember we used to work six or seven days a week from our garage at home, and I'd finish early on a Saturday, perhaps go shopping at three o'clock, come home and it would be the dead of winter and the first thing I'd do was sit down and watch **Doctor Who.** I've always liked science fiction so I watched it avidly as a viewer, and especially to see how the stuff we had done for it came over. At the same time we were doing work for the cinema - you couldn't go to the pictures in those days without seeing at least one thing made by us!
GL: Did it come as a surprise to suddenly find yourself working on the programme ?
It's funny, but you don't look at it like that. It's a job and you did it.
GL: Was it only the monsters you worked on ?
Oh no, we made spaceships, badges, consoles, and all the helmets and props like shields and lances for the historical stories.
GL: Would you have to research the historical stories to get the designs accurate ?
Jack: No, because the BBC would take photostats from reference books, send them to us and ask us if we could copy them. Then they'd give us the various measurements and we'd get on with it. We'd already done the Ghengis Khan film with James Mason in 1961 and we hired the helmets and props from that to the BBC. That was our first contribution to **Doctor Who.**
GL: You were never credited for your work on 'Doctor Who' were you ?

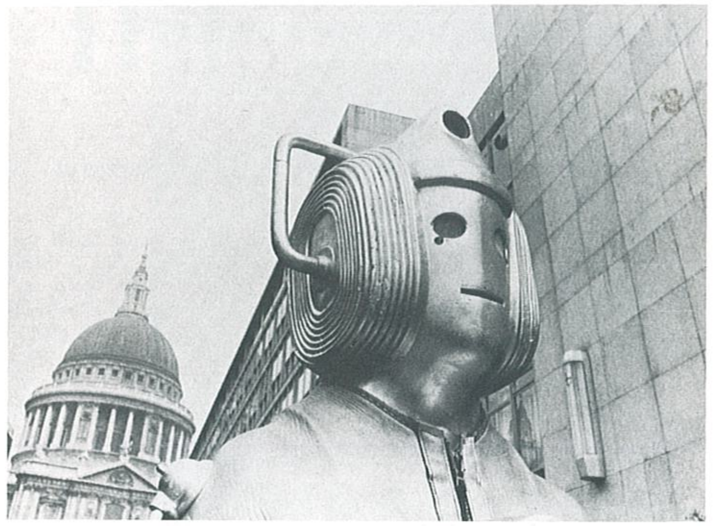


John: I don't know why. We phoned them up once because we were cross at the way the **Doctor Who** credits appeared in the Radio Times, which made it look as though the designer of the story had done - designed and made - the whole lot on a particular job that **we'd** done, when in reality all the designers would do was to give us a really basic outline drawing and it was left to us to interpret it the best way we could.
GL: Did the costume designers actually discuss with you their ideas ?
Oh yes, we'd run through it all and maybe come up with other ideas and sometimes say we don't think it can be done like that so we'll devise it another way. More often than not they'd get an idea from the script of what's asked for and leave it in our hands anyway.
GL: How closely did the Voord conform to Daphne Dare's original design ?
Jack: Very closely. We made those from skin suits and they had some wrestlers in them, and because they'd have to sit around from seven in the morning until ten when they were called, two of these tough wrestlers actually fainted!
SC: Did you do the Sensorites ?
John: No, something like those would have been done by costume and make-up.
GL: The first Dalek story you were involved with was The Chase in which you did the Mire Beast and the Fungoids.
They were like most of the stuff we did at that time; basically made out of sheets of rubber. Foam would create the actual shape and we'd cover it with the rubber. I remember going to the Natural History Museum and looking up tentacles and suckers for the Mire Beast. It was painted bright orange (see cover) to make it a particular shade of grey when filmed in monochrome. The Fungoids were one of the few creatures that could actually kill a Dalek. It was sort of umbrella shape that would envelope and suffocate its victim.
SC: Did you ever go on the set ?
Jack: My goodness, yes. We used to stand by on the set all the time when we were working on the show and we knew all the cast. William Hartnell was quite a nice man although I didn't have much to do with him. I thought he was very good as **Doctor Who** - one of the best.
John: I used to go to the canteen with Anneke Wills and all her pals. We used to mix with the cast quite a lot on the programmes we used to work on.
GL: Do you recall doing a monster called the Rill ?
Yes, it was like a great black walrus with fangs, but strangely the Chumblies don't strike a chord. I think Shawcraft must have made those because they made most of the robotic creations like the Daleks and the Mechanoids.
SC: What about the Monoids ?
Jack: That's yak hair on the Monoids you know ?
John: I don't recall the hair being on the Monoid design when they gave it to us. It was bald more or less. It could have been puit on by the costume designer as an afterthought. We were in the middle of doing the Monoids when we moved our working premises from our garage to Chatham Road.
SC: Can you remember how the actors moved the eye from side to side ?
With their tongues! The eye was a ping pong ball level with their tongue. The actors probably looked out through holes in the mask which is maybe why the upper part of the mask was covered with hair to conceal the holes, because I'm certain they were originally never meant to have hair.
GL: One of your major developments in 'Doctor Who' was all the versions of the 60's Cybermen, starting with the original 'Tenth Planet' version.
Jack: We only did the chest unit and the helmet on those original Cybermen, not the actual fabric costume, but on their later









appearances we did more and more until we were virtually doing the entire costumes.

When they made their second appearnce they were totally re-designed because they wanted to make them much more frightening.

GL: Weren't they happy with the first version then ?

John: I think they wanted to make them more horrendous because the first ones were a fudge-up. We did the whole lot on the Mark II Cybermen: the tubing, the costumes, the toy plastic balls which you can't get anywhere now - the whole lot. If you look carefully at a photo of a Mark II Cyberman you can see the small holes we drilled in to the side of the neck to let air in.

GL: Were the Cybermen built exactly to the original designs or was there a lot of your own input in them ?

Jack: We were given an initial design by the designer but it would evolve into what we would make of it. We've still got all our original moulds somewhere.

We didn't make the Cybercontroller's head. That was adapted at the BBC from a standard Mark II helmet. Really we just tidied them up and made them a lot smoother after their first appearance.

SC: Were you responsible for both versions of the Yeti ?

Not the first version, which the BBC didn't like because they were like cuddly bears. They wanted to make them more gruesome than their first appearance so we were in charge of re-making them. Also the originals were framed out of bamboo and quickly fell to pieces so ours were very much tougher and made using grey yak hair.

SC: Your other famous creation were the Ice Warriors.

They were made out of fibreglass and the claws were rubber. Martin Baugh was the designer then and took a lot of publicity for them at the time in photos and press stories. We built about five in all of various sizes, including a midget! And we made the Ice Lord later on which was very similar.

SC: What about the Mark III ('Wheel in Space') Cybermen ?

We only made a couple of them from the moulds of the Mark II Cybermen but without the black tape around the eyes and mouth. Instead teardrops were added to the eyes to allow more air to circulate. The costumes were basically the same as before but the reason the chest units were upside down was because the wardrobe department at the BBC were not looking at what they were supposed to be doing! We did the Servo Robot at the same time which was a very cheap thing to make.

John: We did the Quarks as well. The main body was glass fibre and the rest all perspex and plastic and there was a little boy squeezed inside each one and it was very difficult for them. I think the brief said the feet had to lift up a bit to be able to walk around, and from what I can remember they were a bit crude and cheap looking.

Also some robots we made for a series called **Out of the Unknown** resurfaced a few months later in **Doctor Who** sprayed white! I was quite amazed at the time, though I supposed it was the BBC running out of money again! We also built the toy soldiers for that story and used the helmets we'd made for Chitty Chitty Bang Bang as the basis for those (**The Mind Robber**).

GL: Once again the Cybermen turned up modified in 'The Invasion'. Why do designers like to modify successful creations ?

Jack: I think designers like to update these things to make their mark on the programme. Even if the originals are brilliant, they do like to put their own stamp on a monster or whatever. I remember Bobi Bartlett asked us to put five fingers on the Mark IV Cybermen for some reason. Before they had only got three or four.

GL: Why did your involvement with the BBC come to an end ?

John: We were dropped by the BBC in the end because they started using other people. Bobi Bartlett started the ball rolling when her husband started coming down to our workshops supposedly waiting for her, and after a few weeks work started to slow down and when we asked her what was happening she said "Oh, my husband's doing them". Before we knew it, we suspect he was copying our techniques and getting the work we would normally have done. When we used to chase the BBC up for work during Jon Pertwee's time they used to say "Oh, we're slipping away from robots (or whatever) because we can't afford it".

SC: The stories were generally set on present day Earth but there were plenty of monsters you could have done.

We did make those spacesuits that appeared in **Ambassadors of Death** although they were actually made for **Moon Zero 2** and the BBC hired them out from Berman's & Nathan's for that story.

GL: What have you been doing since 'Doctor Who'?

We mostly made racing cars. We used to design and build car bodies, especially for the formula one circuit, but we still retained some work in films like Clash Of The Titans and more recently Batman. We also built the K7 Bluebird replica for the BBC's famous production about the last 60 days of Donald Campbell.

Jack: I'd love to do some more work on **Doctor Who** now just to see what it would be like working on the show after all these years. Maybe we could do the next appearance of the Cybermen; wouldn't it be lovely to bring back our version of a monster we played a part in creating ?

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JACK LOVELL is interested in hearing from anyone who would be genuinely interested in buying some specially re-structured monsters from the 60's. If you are interested and can pay a realistic price for this service, please write to Jack Lovell via the D W B address.

PHOTOS: (Page 38) The Mark II Cyberman (note the holes in the side of its neck); (Page 39) The Cybercontroller's head is well maintained and resides in Sydney with a fan who bought it at the Longleat auction in 1983; (This page) 'The Invasion' Cybermen; (above) Jack Lovell polishing a 'Moon Zero 2' helmet which were later used on 'Ambassadors of Death'; (below) the famous bluebird replica

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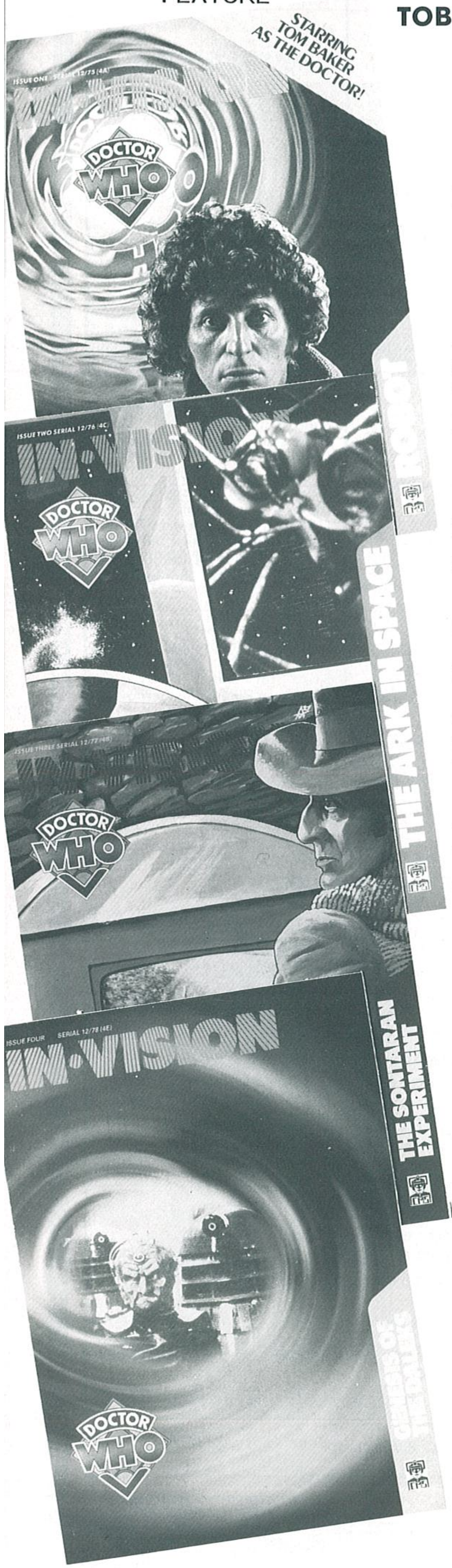
IN•VISION INVESTIGATED

TOBY BERNARD assesses the CMS archive



ISSUE 1 — ROBOT Scores 60 percent. Nice cover, shame about the weeny print and dark pictures. Stacks to read though, including Barry Letts interview, Tom Baker profile and interminable review. Upsets traditional CMS readers by being radically different to *Space and Time* and spoofing the plot.

ISSUE 2 — THE ARK IN SPACE 55% Nasty covers and weird use of white space. Excellent production notes complete with design plans and models. Also, first decent Hinchcliffe interview for yonks!

ISSUE THREE — THE SONTARAN EXPERIMENT 57% Even more white space — but good interview with Bob Baker. However, also features article starting "In his conclusion to *The Origin of Species...*"

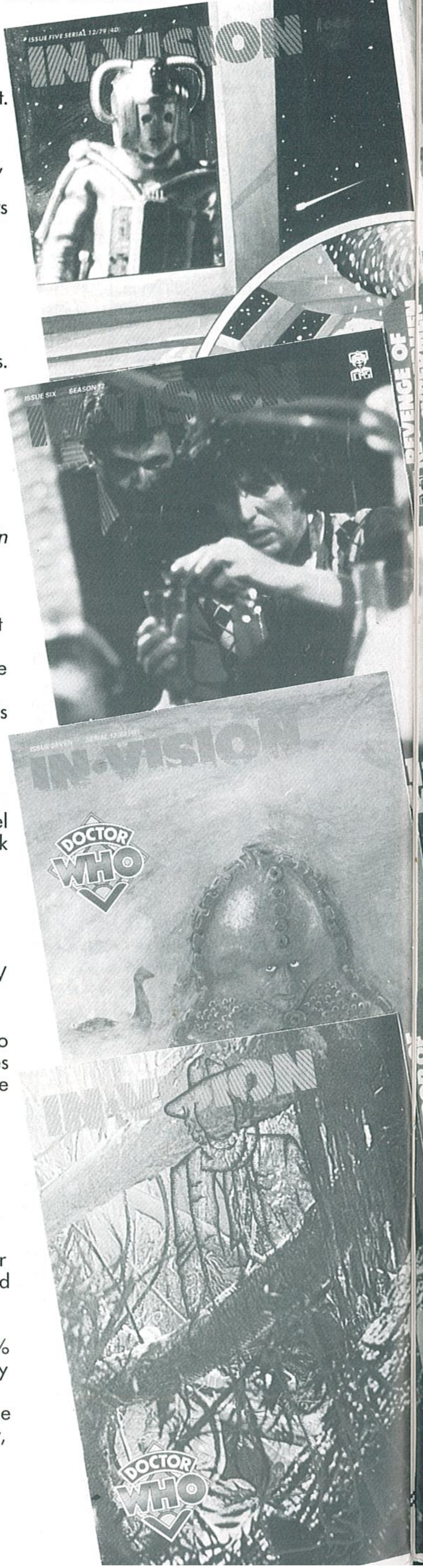
ISSUE FOUR — GENESIS OF THE DALEKS 80% A winner! Heavyweight issue, features Dalek's-eye view of Davros, Terry Nation interview and the only text from John Peel's Dalek book yet to see print in Britain. Good analysis of violence in DOCTOR WHO.

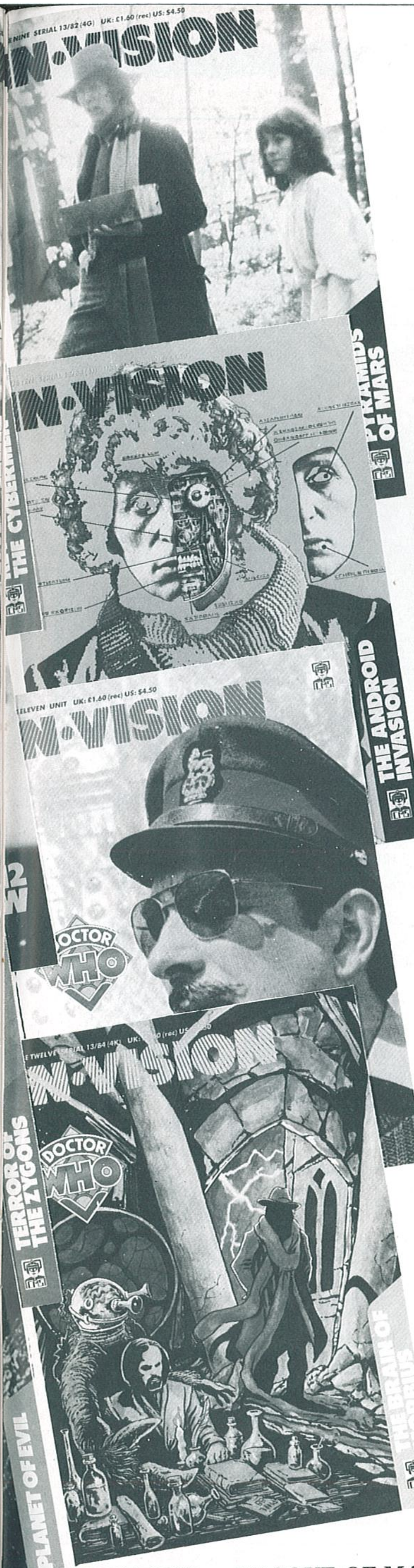
ISSUE FIVE — REVENGE OF THE CYBERMEN 49% Disappointing despite in-depth interview with Michael Briant and neat Bond back cover. Weak interview with Gerry Davis, paint-by-numbers front cover, unfunny plot outline. David Collings plays Wilkins. Bizarrely, a best seller (they tell us).

ISSUE SIX — SEASON 12 OVERVIEW 62% Rare, but blurry, cover photo. Interesting newspaper reprints and touching tribute to William Hartnell who died during season. Lots of rare pictures with 'funny' captions. First-rate exclusive interview with cameraman Elmer Cossey.

ISSUE SEVEN — TERROR OF THE ZYGONS 75% Good cover, but with weird unlined logo. Appalling Etch-A-Sketch rear effort, though. Good audience analysis, profile of composer Geoffrey Burgon. Plot outlines replaced (thankfully) by recording order listing.

ISSUE EIGHT — PLANET OF EVIL 78% As good as GENESIS, but not as many pages. Interview with top BBC man Louis Marks, and article on origins of the story by Philip Hinchcliffe. Short review, but most imaginitive cover so far.





ISSUE NINE — PYRAMIDS OF MARS 81% Lots of rare photos, occasionally marred by patchy printing. Fascinating interviews with Paddy Russell and Mat Irvine. Plus colour on back cover at last!

ISSUE TEN — THE ANDROID INVASION 76% Another brilliant cover. Bit thin on text but still an excellent read. Lots of rare photos, and Barry Letts with surprisingly fresh view of making the programme

ISSUE ELEVEN — UNIT SPECIAL 84% Wisely does not try to be exhaustive. Good overview of the UNIT era, its origins and production. Lots of new material and insight from Terrance Dicks and Nick Courtney, plus comments from Derek Sherwin et al. Useful guide and nice wrap-around cover (despite the puce lettering).

ISSUE TWELVE — THE BRAIN OF MORBIUS 89% Terrific cover from Phil Bevan — where has he been? Design really working by this stage. Strange competition (who won, by the way?) though with rare pictures of the 'Young Doctors'. Christopher Barry is professional and informative, plus new info from Terrance Dicks on his original story.

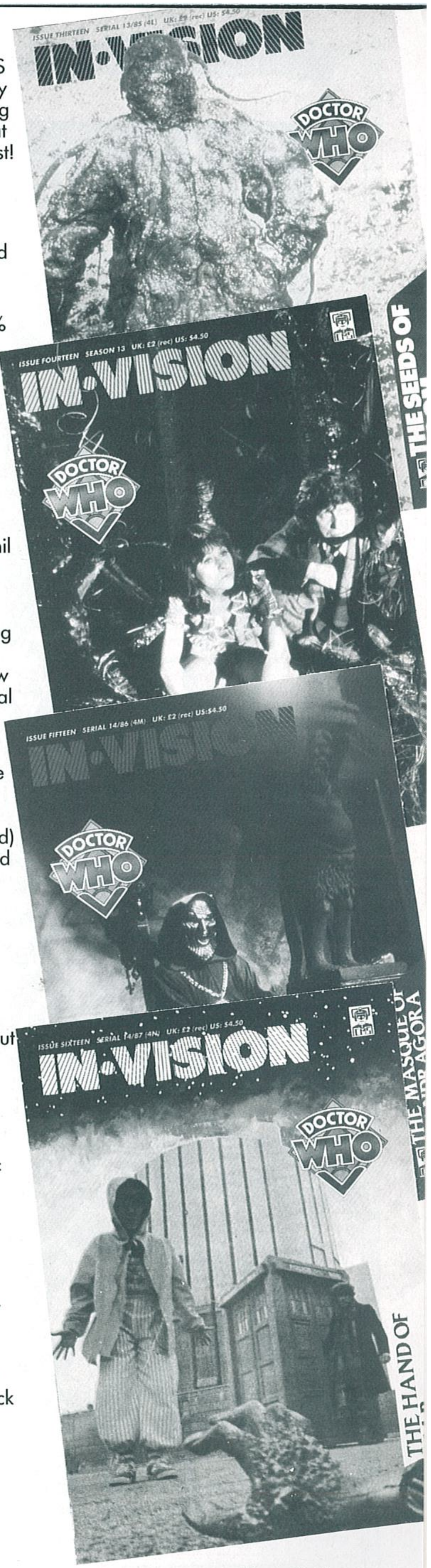
ISSUE THIRTEEN — THE SEEDS OF DOOM 87% No lack of luck with the formula so far. Stunning back cover artwork pastiche of *The Thing*. Four extra pages (now apparently standard) justifies price increase. Sheila Camfield talks frankly about her late husband. Fullest production details yet, and detailed analysis of origins.

ISSUE FOURTEEN — SEASON THIRTEEN OVERVIEW 90% Where have all these rare photos (including colour covers) materialised from? Graeme Harper has loads to say about SEEDS, Camfield and directing in general. Update information on the season plus Target books, location shooting analysis, and study of the *Hammer* influence.

ISSUE FIFTEEN — THE MASQUE OF MANDRAGORA 85%+ Yes — I've had a sneak preview of some of the contents, and it looks good so far. Another informative Louis Marks interview. Production notes that last forever. Nice redesigned cover style, with good pictures.

ISSUE SIXTEEN — THE HAND OF FEAR No mark available yet, but the cover proof looks promising. The back cover photo/artwork collage is in colour, and by Andrew Martin (who scored such a hit with his ANDROID INVASION cover).

ISSUE SEVENTEEN — A special... Watch this space!



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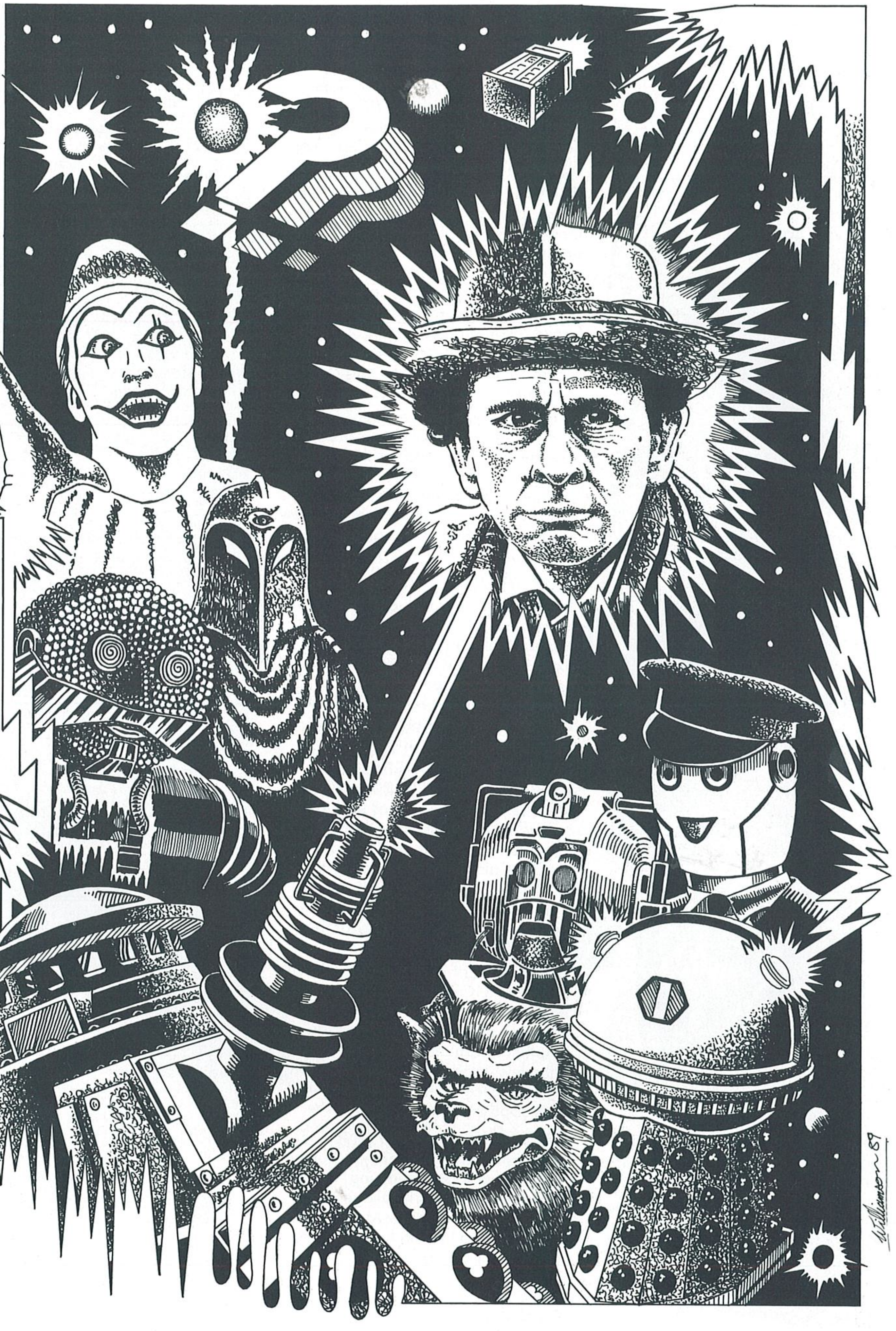
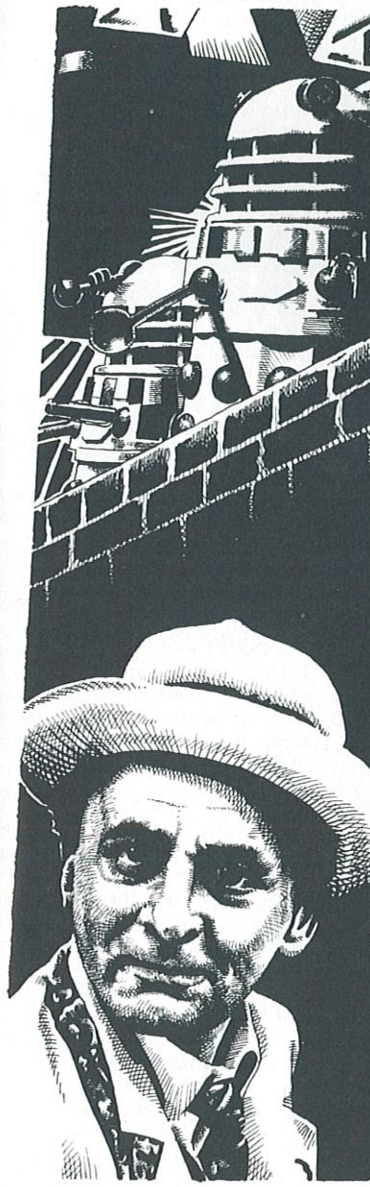


NEW D.W.A.S. CO-ORDINATOR Craig Hinton casts an analytical eye over the the silver jubilee season of DOCTOR WHO together with a round-up of readers' own views. (Season poster: Clive Williamson, Individual story illustrations: Andy Walker, 'Remembrance' spread: Telegraph Weekend Magazine)

I: PROTECTOR OF GALLIFREY



TWENTY-FIVE YEARS AGO, the avid viewer of 'Doctor Who' could be pretty certain that they were watching almost every single journey in the TARDIS. From that fateful November night, when the 'timeship of the Gods' set course for prehistory, until the Time Lords of Gallifrey reached out for their prodigal son and exiled him to Earth, the majority of stories followed on directly from their predecessors. We could rest assured that the good Doctor's travels were being exhaustively chronicled on our screens. But now ?

If Season Twenty-Five had an underlying theme, it was that of 'unfinished business'. Just as with Season Twenty, each story contained 'someone or something from the Doctor's past; yet there was a most significant difference. **Doctor Who** 1988-style referred to events unknown to the viewer. No longer were all of the Doctor's adventures a matter of historical documentation: even David Banks' Arc Hivists would be hard-pressed to unearth evidence to even suggest pre-knowledge of the Gods of Ragnarok from the series' quarter century on our screens. What else was being hidden from us ?

Nearly six hundred years previously, a Prydonian Time Lord and his young granddaughter fled the cloistered world of Gallifrey. Bored with his peers' policy of non-intervention, the Doctor stole a malfunctioning TARDIS and began a voyage of scientific discovery throughout time and space...or so the official history tells us. Perhaps we have all been a little **too** trusting. Official histories are rather too similar to authorised biographies: it is only too easy to perform a little cosmetic surgery on the more ugly aspects of a person's past. And if the subject is nearly one thousand years old...

One thousand years old ? The Doctor's age has always been a rather difficult fact to pin down. When Mondas attacked Earth he was "hundreds of years old". Within the frozen tombs of Telos, four hundred and fifty years had passed since his birth. The third and fourth Doctors claimed to be anything between seven hundred and forty and seven hundred and sixty. Yet Doctors six and seven are apparently nudging their millennium. Could his vagueness cover an even more incredible truth, the **real** reason why the Doctor left his home world ? This season was to ensure that once more we were asking...Doctor **who** ?

DURING HIS SOJOURN in 1963 in London, the Doctor secreted a fantastic alien device amongst the coffins of an undertaker. After twenty-five years he has returned to claim his possession. And to spring a trap... The days of 'jackdaw meanderings' throughout the cosmos in an unsteerable TARDIS were seen to be well and truly at an end. Each story in this season saw that the Doctor's presence was deliberate. And in **Remembrance of the Daleks,** his presence was the culmination of a plan centuries old...

Remembrance dealt with death, death in many forms. Central to the plot was the metal sarcophagus which housed a technological miracle: a Gallifreyan Remote Stellar Manipulator, pretentiously named the Hand Of Omega. It was the Hand Of Omega that had detonated the star which had become the Arc Of Infinity, and had thus elevated the Gallifreyan ruling elite to the Olympian heights of Time Lords. And the Doctor had stolen it...

As the battered Renegade Daleks and their superior Imperial rivals battled for possession of the Manipulator, the Doctor gave Ace a brief history of the device. "And didn't we have trouble with the prototype...?" 'We' ? The Hand Of Omega is at least ten million years old, for that is the time of Rassilon and Omega, the Old Times... Such a faux pas suggests that the Doctor is much more than nine hundred and thirty six years old, and much, much more that just a Time Lord. So much more, indeed, that he had the right to remove the Hand Of Omega from Gallifrey for just one reason: genocide.

How ironic that while the Doctor fought to prevent the very genesis of the Daleks on Skaro, he had already baited a trap for his arch-enemies. That while he face them on Kembal, on Spirodon, on Exxilon, he had already planned their eventual destruction. That while the Daleks plotted to assassinate the High Council, the Doctor knew he held the power to annihilate them once and for all...

Since discovering the fundamental Laws of Time, the Daleks had learnt all they could about the one race that stood between them and total mastery of the Time Lines: all of Gallifreyan myth and lore was stored within their computers; knowledge of Rassilon, of Omega, of the Hand. And the Doctor knew this. What he had overlooked was the existance of two rival Dalek factions: the nomadic survivors of the Movellan war and the new, Imperial bloodline, genetically and technologically superior. The Doctor's plan would have to be adapted...

By allowing the stronger of the factions to defeat the other, the Doctor caused the Hand Of Omega to fall into the clutches of the Imperial Daleks. Yet the Hand had only one loyalty, and that was to the 'Protector of Gallifrey'. Davros' desire to make Skaro the new Gallifrey was thwarted in a most spectacular manner. Having impressed upon Ace the sanctity of the Web of Time, the Doctor showed no remorse when he preset the Hand to detonate Skaro's sun, thus irrevokably altering the future history of the Dalek race.

From an unwilling Time Lord agent caught in a moral dilemma in **Genesis of the Daleks,** the Doctor had evolved into much more. Suddenly the comedic figure of the Seventh Doctor had developed a deep dark shadow. He was beginning to earn his question marks.

Part one of Andrew Cartmel's masterplan had been accomplished.

PAUL GADZIKOWSKI: Remembrance of the Daleks was a fine story that the whole family enjoyed. I enjoyed pointing out to my wife the homages to **An Unearthly Child;** even the TV announcement, which was a bit OTT for my taste. But what really made the story for me was that the Doctor was the mastermind behind the action the whole time, the only character in the story who knew exactly what was going on, manipulating everyone else to achieve his own ends. After Season 24, Sylvester McCoy needed such a story to prove that this incarnation of the Doctor **is** the Doctor.

DALLAS JONES: The main thing I liked about this story was the acting of all concerned. This added (especially in the first two episodes) to the suspense and tension so that this story, for the first time in many years, had **real** drama. There were many things wrong, but you were hooked by the believable characters.

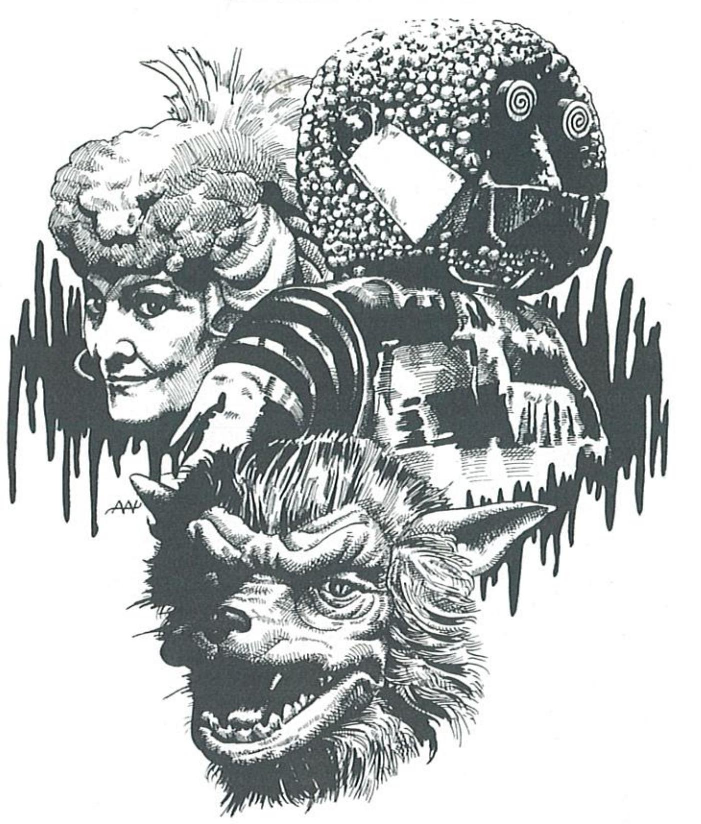
ANDREW CURRINGTON: **Remembrance** shook off the stilted air that has plagued **all** JNT productions since **Revelation**; it took itself **seriously** and consequently, even when the action flagged, was still compulsive viewing. Overall it had the look and feel of all the best Pertwee adventures.

KENNETH HORLOCK: Long gone are the days when the Doctor would arrive unaware of what was occurring. These days he knows just **too** much. For example he knew from episode one what the Daleks wanted on Earth (he didn't even have to discover it, he just **knew**). With no mystery to solve, he spent the rest of the time...ahem...exterminating them. Knowledge gives comfort, but the unknown is much more threatening - with the Doctor on top virtually right from the word go, where's the threat? The Daleks weren't threatening, they were just there to be destroyed. There's no room for suspense in JNT's Zap! Pow! world.

DARREN SHORT: It seems to be received opinion now that **Remembrance** was "superb". I thought it was perhaps the most shabbily written Dalek story ever made. It's all very well for reviewers to pardon plot faults just because they like a lot of explosions, but I am tired of Cartmel and co. refusing to explain anything. The theme of fascism was nowhere near as highlighted as it should have been, why was Davros the Emperor and why did he disguise himself, how did the Daleks infiltrate Coal Hill School when all was normal at the time of Susan's attendance...? All these are **vital** questions. Pacey it was, but there was no substance.

DAVID WEIDES: It appears Sylvester has finally found his centre in the part. Just like Colin Baker strangely enough, he is at his best when on the defensive or in a reflective mood. The story had many nice continuity touches without being a circus in the way that **Attack of the Cybermen** was. Many of the minor faux pas have already been noted so I have little to add there, but I am getting very tired of Keff McCulloch's incidental scores though. Bring back Malcom Clarke!

II: E-NUMBER EMPIRES



ON TERRA ALPHA, something unpleasant was occuring. Sociological evolution had led the Earth colony along the path of dystopic dictatorship. And at some point in the Doctor's past, disturbing rumours had reached him...

The Happiness Patrol is a fairy tale: the Kandy Man is a sugar-coated personification of evil akin to the witch in Hansel And Gretel; Fifi is Little Red Riding Hood's wolf; the Pipe People are the little people, be they goblins, fairies or leprechauns. Yet every fantasy must have its chief villain, and here we have Helen A, the Thatcheresque matriarch of Terra Alpha. Her own particular brand of Victorian values depends upon a shallow, fragile veneer of enforced hapiness. She forsees a time when all strong emotions have been extinguished in favour of a ubiquitous painted smile.

Why has the Doctor specifically chosen Terra Alpha as a wrong needing righting ? Once more he has arrived with a purpose, giving himself a single night in which to topple Helen's E-number empire. Considering his two arch-enemies, perhaps the answer is obvious: in Terra Alpha he sees an ultimate destiny devoid of love, pride, hate...just as the Daleks and Cybermen have engineered their emotions. The Doctor is present in order to nip such a development in the bud. Yet once more we must ask ourselves: who is the Doctor that he has the right to do this ?

Unlike the carefully woven plan against the Daleks, the Doctor's actions on Terra Alpha were a classic example of his thinking on his feet. He knew that rebellion, although perfectly possible, could not come from within. A catalyst from outside Helen A's regime would be needed to set the natural antipathy of the Alphans free. And, as usual, this was a rôle that the Doctor was only too willing to play.

As well as being a political allegory of Thatcher's Britain, **The Happiness Patrol** was ultimately a morality tale. Although he is a member of an advanced race of demigod-like beings, the Doctor both understands and cherishes his own emotions: Witness his many diatribes against the cold logic of the Cybermen as an example. Helen A had attempted to set herself up as a paragon of efficiency and ruthlessness. Her marriage to Joseph P was clearly a frigid, loveless one. Yet there was a chink in her armour, and we had observed it throughout the three episodes.

Once her empire had fallen, Helen A refused to accept that she was responsible. How could she compromise her infallibility and admit that she was wrong ? Even the Doctor's impassioned speech failed to move her. Symbolically, however, she was her own undoing. At the sight of a dying Fifi, her candy-covered shell cracked. Her soft-centre revealed, Helen A rejoined the human race. His duty done, the Doctor departed, more than ready for a brief holiday...

GED SWEENEY: Mr.Cartmel's script-editing certainly leaves a lot to be desired. A number of good scenes were let down by lack of thought in just a few of the lines. This story, had it been better produced, could have provided Cartmel with much ammunition for his ideas of how the programme should go into the 90's (I admire his optimistic belief that it will get there).

DARREN SHORT: McCoy's playing of the "take another life" scene was commendable, however, he played up to the silliness of the scenario and the scene where he's laughing in the square has to be the worst piece of acting I've ever seen in **Doctor Who.** If you want the audience to accept outlandish concepts, then costumes and sets must be realistic, even if weird, otherwise it all looks artificial. **The Happines Patrol** came over as just plain studio tack most of the time.

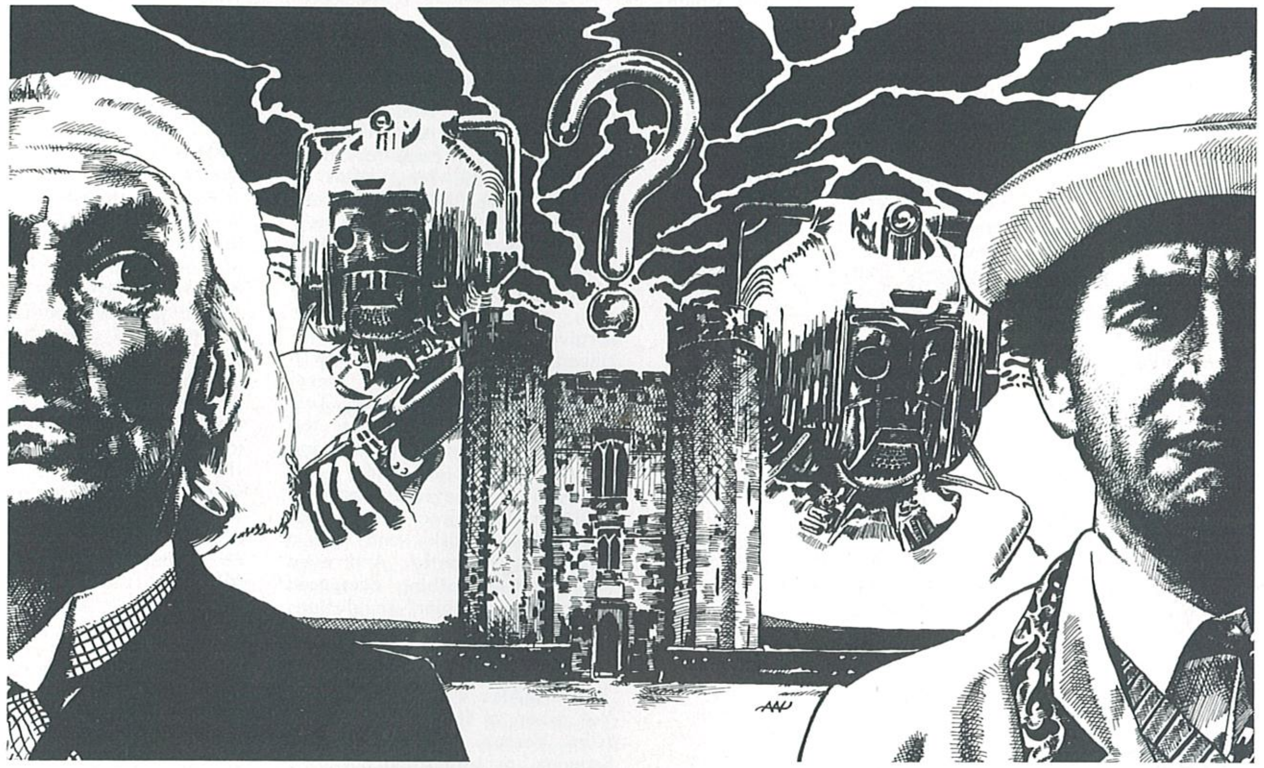
IAN ABRAHAMS: I was disappointed that people have generally been so negative towards **The Happiness Patrol.** I expected it to be the dodo of the season, but in fact what was presented was a highly original and entertaining piece of work.

T.HUNTER-WATTS: The highlight for me was undoubtedly **The Happiness Patrol,** certainly the best story I've seen in the past five years. Far better, for example, than **Remembrance** which was really just a rehash of old ideas with old and boring enemies.

ROBERT JOHN WILLIAMSON: **The Happiness Patrol** I would rather forget. Perhaps it was all a bad dream. I've received far more frightening things out of cereal packets than the Kandyman. And am I the only person to notice that the entire planet was made up from the same street shot from ten different angles?

SIMON THOMAS: I'm surprised at the general dislike of **The Happiness Patrol.** Personally I found it much more enjoyable than the stale **Remembrance.** I agree it had its fair share of faults but I'd rather watch stories like this rather than conservative, regurgitated ratings-boosters. I thought it was great and was willing to forget the silliness, but it saddens me that JNT allows a greater proportion of the budget to go on 'safe bets' like **Remembrance,** thus further hampering the efforts of those trying to do something different.

III: A WITCH IN TIME



A RACE OF CYBORGS and a contingent of neo-Nazis search for a hidden Gallifreyan device, telepaphically linked to the Doctor. Sounds familiar ? **Silver Nemesis,** the much vaunted silver anniversary story, possessed a storyline almost identical to that of **Remembrance of the Daleks,** even down to the unusual weather conditions that Novembers have in the 'Universe of Professor X'. However, whereas the Dalek tale tantalised us with glimpses of the Doctor's past, **Nemesis** grasped that past - and tore it open.

In 1638 the First Doctor visited Windsor where he made the acquaintance of one Lady Peinforte, much feared mistress of Peinforte Manor, and alleged witch. Whether the Doctor's presence was deliberate or not is unknown: however, upon arrival he discovered that the sorceress had obtained a large fragment of the synthetic living metal Validium, which she had fashioned into a tripartite sculpture of herself with bow and arrow: the Nemesis. Before she could avail herself of the powers incarnate in Nemesis, the Doctor sent the sculpture into orbit, leaving the bow and arrow in the seventeenth century. Before he could incur Peinforte's wrath he left, setting his alarm clock to remind him that the Nemesis comet's orbit would decay in three hundred and fifty years...

But what of Validium ? In explaining its creation to Ace, the underlying suggestion is that he had a hand in its creation, along with Rassilon and Omega. Doctor, are you **still** only a thousand years old ? Yet how did a fragment of such a powerful substance become misappropriated from Gallifrey in the first place ? Nemesis herself intimates that the Doctor had and has plans for her, and that her usefulness is not over yet. Rather lucky, then, that Nemesis was available for use...

Cybermen: why do they want Validium ? In early drafts, they wished to create an ultimate Cyberman from the living metal. Yet now it will enable their conquest of Earth and the creation of neo-Mondas. Mondas ? Are we to assume that, two years after the destruction of their home, these highly advanced cyborgs are the remains of the Cybermondasians ? How fortunate that the Cyberbook reached publication before David Banks had to fit **Nemesis** into his comprehensive chronology. Especially since these creatures seem to have quite a lot of inside information concerning the Doctor, Peinforte, and 'the deeper mysteries of time'...

Very quickly we realize that, once more, we are seeing the Doctor executing a most precise, calculated plan. He knows that Peinforte knows his secrets: just as he is the Cybermen's nemesis (divine retribution), she is his. And what deep, dark secrets they must be! As the time-travelling witch begins her revelation, we share the Doctor's anguish, even though we cannot even suspect the extent of her knowledge. "The old times, the time of chaos." Why did he leave Gallifrey; **when** did he leave ? Once more we are forced to link the Doctor with Omega and Rassilon, ten million years ago. Goodbye, official history! What **did** happen on Gallifrey that was so unspeakable, so terrible, that it's revelation would mean the end of all the Doctor's battles ? Peinforte possesses a weapon indeed: yet, just as she was mystified by Richard's saving of her life, she was totally unprepared for the Doctor's willing self-sacrifice to prevent her taking Nemesis. Did he also instruct the Validium virgin to collect Peinforte's soul in payment ? The new, dark Doctor could be capable of anything.

As Nemesis destroys the Cyberfleet, we once more puzzle over the Doctor's position in the Cosmos. Like the Hand Of Omega, Validium remained loyal...but loyal to what ? Even as Ace asks the obvious question, we must rethink our view of the time traveller. For fifteen years he has been neatly pigeon-holed as a renegade Time Lord, shunned by his peers. But now ? The self-styled 'Protector of Gallifrey', contemporary of Rassilon and Omega, co-creator of the Remote Stellar Manipulator and Validium, so very much more than just a Time Lord...

Cartmel instructed Aaronovitch and Clarke to restore the '?'. Can anyone doubt they succeeded? Yet one more surprise was in store...

DIANE BRENDAN: **Silver Nemesis** takes my vote as second best of all the Sylvester McCoy stories. An action-packed story with a pretty decent plot. Okay, so the neo-Nazis were a little hard to swallow, and sneaking into Windsor was something even less believable than the Doctor being given sophisticated weapons right off the truck in **Remembrance.** But for the first time in ages we are given hints that there may be more undiscovered realms to the Doctor than we thought; that we have a story that, more than any other recent story, is treated almost as a true mystery. Thankfully not all mysteries are resolved and there's plenty left for people to pick up on in the future.

A.PENHALIGON: I wonder why the Daleks didn't notice the Nemesis comet flying to Earth in 1963? Of the two stories, I prefer **Nemesis** because it is the most complete and self-contained. It obviously suffered from the scene cutting and is further proof , of how desperately we need longer seasons again.

RICHARD A.PAYNE: If I had to pick the worst story of the season, this would be it. Yes, the effects and acting were again of a very high standard, but for the anniversary story I feel rather let down, especially as the script paralleled that of **Remembrance** and both were in the same season. Also where was this exciting revelation of the Doctor's past, Mr.Clarke?

DAVID STEELE: With **Silver Nemesis,** as in true Saward style, Cartmel has reworked an earlier and much more effective story, although this time within the space of **three** stories! The "anniversary story" was not fit to be given that accolade - it was contrived, and weakly directed, although characters such as Lady Peinforte showed some promise.

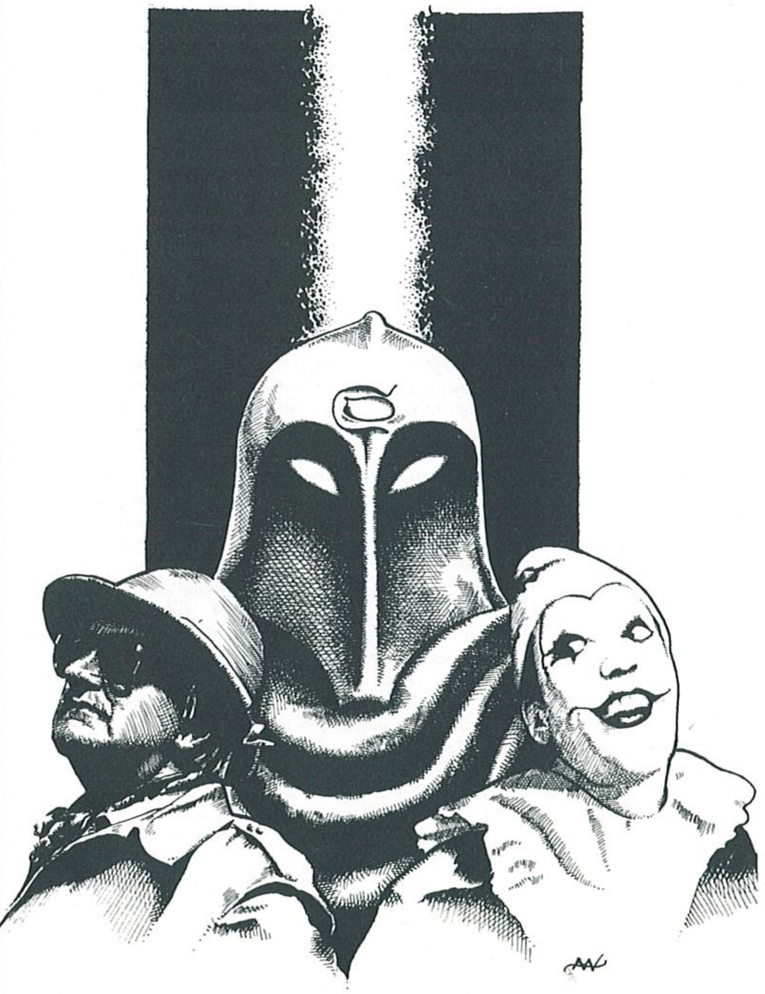
W.V.N.De SILVA: I was surprised that the reaction to **Silver Nemesis** wasn't all bad. Surely a coherent script, **without** gaping holes in it, is essential to a good story? (Some of the holes **were** due to cuts, but tat's no excuse). The worst crime, of course, was that it left **Earthshock** as still the last Cybermen story...

STEPHEN BELL: Episode one was like a bewildering roller-coaster; hugely enjoyable but with so many confusing plot threads that it was impossible to deduce what it was all about. It's hard to think of another single episode which had so much crammed into it. Unfortunately it was downhill most of the way after that. Once again the Cybermen were depicted as a bunch of dimwits who can't shoot straight and are easily bumped off. Someone should have told Clarke that a Cyberman has the strength of ten men and is invulnerable to ordinary weapons. Okay, I know gold is lethal to them (a stupid idea that was introduced in **Revenge**, but we're stuck with it now), and I can accept - just - Cybermen being killed by golden arrows. But gold **coins** fired from a catapult? Come back Gerry Davis, for heaven's sake! And what about this much-vaunted revelation about the Doctor? We sit forward in breathless anticipation, the Cyberleader says he's not interested, and the whole build-up collapses. What are we supposed to deduce from it all?

CHRISTOPHER ALLEN: Despite the similarity with **Remembrance**, and the dreadful cameo by Dolores Gray, there was nothing. . .well. . .**too** embarrassing. Perhaps that's as much as we can hope for these days. From the fans' point of view, however, the treatment of the Cybermen reached new depths this time around. I was pleased to see them shrugging off a hail of bullets in episode two, and I could perhaps forgive the use of gold-tipped arrows, though surely a stronger (and cheaper) metal would have been used! This was nothing compared to the ludicrous idea that a glancing blow from a gold coin (or even a miss by several inches!), could produce great showers of pyrotechnic sparks and kill a Cyberman instantly. And even all this was nothing compared to the "spectacular" revelations about the Doctor Clarke was bragging about all summer. These turned out to be nothing more than open-minded hints which I suspect neither Cartmel or Clarke (certainly not JNT) had the imagination to follow up.

DARREN SHORT: **Silver Nemesis** further enhanced JNT/Cartmel's development of designer-**Who** - that is, a lot of glitz, explosions, just a bit of originality, but no real narrative drive or properly staged plot and no real reason to tune in next week. The scene of Ace expressing fear at the approaching Cybermen in the hangar is laughably bad since the audience can feel no identification with it due to the total lack of tension in the story. Like all Cartmel's ideas, which are potentially promising, they either lead to no proper story or are buried beneath the producer's obsession with getting everything looking pretty.

IV: 'WITH SWORD OF TRUTH...'



JUNK MAIL: even the normally inviolable TARDIS is not immune. Yet when a flyer for **The Greatest Show in the Galaxy** drops in from Vortex, is it simply curiosity that draws the Doctor to Segenox...or something darker ?

Greatest Show dealt with distorting mirrors, holding them up and displaying reality one step removed. We all know that circuses are scenes of magic and illusion: Stephen Wyatt had added another dimension to the conjuring trick by making the illusion an illusion. As Holmes and Letts discovered through **Terror of the Autons**, the most chilling things are everyday objects gone bad. Wyatt took this one stage further by immediately introducing us to a twisted version of the Doctor himself: Captain Cook. Unlike the Doctor's almost parental regard for his companions, the Captain treats Mags as an idiotic child. Yet she too is not what she seems...

Even those connected with the Psychic Circus refuse to - or cannot - show us their true selves. The clowns are robots, even more disturbing than the Daffodil Men. The Chief Clown is a sadistic killer, using Kites as hunters. Deadly robots are disguised as bus conductors whose fares are rather too expensive. And the mindless simpleton who sweeps the floors is an idiot savant who holds all the answers.

What was it Pertwee sang in 'Who is the Doctor': "With sword of truth I turn to fight the satanic powers of the night"? He could have been singing about **The Greatest Show in the Galaxy.** Faced by duplicity at every turn, the Doctor and Ace's only weapon is the truth: confronting every adversary with their own reality is their only hope. When the Captain is faced by a lychanthropic Mags it (temporarily) kills him; treating the robot as a bus conductor detonates it; fighting the 'family audience' on their home ground drives home the victory...

After three episodes in which we believe that the true enemies are the clowns, we are suddenly faced with an even more disturbing truth. The 'family' are the temporal projections of the three Gods of Ragnarok, Sutekh-like beings from the dawn of Time who engineer war, death and suffering for their own amusement. And again, another secret from the Doctor's past is let slip, as we learn that he has been fighting these very creatures "throughout time". Really ? We hadn't noticed. For reasons of episode length, much of the explanation was cut, rendering the final dénouement rather clichéd: Doctor turns baddies' power back on themselves.

Greatest Show was really about nostalgia. The Whizz Kid, a stylised **Doctor Who** fan, "never got to see the early days". He knows that "it's not as good as it used to be, but (he's) still terribly interested". That rose-coloured view of the series' history prompted by JNT's famous "memory cheats" debate. Perhaps **Doctor Who had** become too cosy, too complacent. Maybe we had started to take it for granted.

Before Season Twenty-Five, the Doctor was a travelling Time Lord, escaping from the boredom of his people. By the end, our preconceptions lay in tatters as Cartmel and his team ensured that our one question had to be...**Doctor Who** ?

VAUGHN STANGER: **Greatest Show in the Galaxy** wasn't perfect. I could have done without Nord and Whizz Kid; neither contributed to the story and the latter was a rather snide comment on fandom. Still, the producer has a right of reply too! But there was much else to admire and enjoy: malevolent clowns; excellent location photography; fine use of the circus environment; strong performances; and above all the truly inspired, original and quite unexpected dénouement. I liked the way this story provided a metaphor for the relationship between an "entertainment" and its rather demanding audience.

KENNETH HORLOCK: Biggest surprise of the year was **Greatest Show** which wins my vote as best of the year. It's funny, it's like JNT has this inbuilt self destruct mechanism which he subconsciously triggers if the show looks to be in danger of scoring too massive a triumph. **Dragonfire** episode one springs to mind; a fine episode that was promising much until **that** cliffhanger, a blow from which - for me - the story never recovered. In **Greatest Show** it was that nonsense in episode four when McCoy did his Paul Daniels magic act, an item which I felt was unnecessary and irritating and for me joined the ever-increasing list of "could've beens" that JNT has been building up year after year.

MAXWELL ROWAN: With this story being dished up over the Christmas period I thought we'd get the usual cold turkey, but to my absolute astonishment **Greatest Show** was a brilliantly crafted piece of outlandish **Who.** It was an oddball story which **worked,** thanks to Alan Wareing's superb underlining of the sinister and macabre over the gaudy and colourful circus acts. Combined with Mark Ayres' creepy incidental music, how could it fail?

M.I.HENDERSON: What the BBC screened on Wednesday 28th December was unacceptable. I refer not just to the fact that the episode was boring and trashy, but to the cliffhanger which was gratuitous and designed only to shock. It was horrific and made all the more so by being out of context in the vulgar, ludicrous format the producer and current script-editor have steered the show towards. The classic Hinchcliffe years have oft been referred to as "horrific" - I have never understood why - but if that is the case then the werewolf transformation defies description!

JONATHAN BURT: I didn't know what to make of it to begin with; part four seemed very rushed on first viewing.

DAVID STEELE: **Greatest Show** has been the real surprise of the season and Alan Wareing has done an excellent job considering the circumstances in which the story was made. My only gripe, and this goes for Keff McCulloch too, is the weak incidental music by Mark Ayres which, while interesting, did nothing to heighten the tension or sense of evil. The distinctive scores of Howell and Limb have been replaced with watered-down beats worthy of Stock Aitken Waterman.

PAUL DUMONT: **Greatest Show** could have been truly great, but the script's rapid lurch forward for a resolution (why was there no mention of the 'Dark Circus' until part four?) was a great anti-climax, and Peggy Mount's scenes were a complete irrelevance.

RICHARD PAYNE: For me **Greatest Show** was the best offering of the season. The atmosphere of the whole story was similar to **Terror of the Autons.** Strong acting especially from Jessica Martin (I never realised what a talented young lady she is) and thankfully her brilliant Bonnie Langford impression did not surface!

Dr.DAVID CARLILE: I was amazed to read **DWB**'s review of **Greatest Show.** "The most sinister and imaginative story for years..." Sinister? Imaginative? The whole thing was one of the most predictable and pedestrian stories I've ever seen. A few visually good scenes with the clowns (while undeniably a powerful image, sinister clowns are hardly a novelty) and some vague references at the end to Norse mythology don't make a good story. A few more like this and no-one will care if the programme goes down the tube.

ALEXANDER MAXWELL: Your review of **Greatest Show** has left me flabbergasted. 83%?? Was it **really** as well-received as that? While not wishing to criticise Alan Wareing's good direction or some fine performances (notably Ian Reddington as the Chief Clown), the overall lack of cohesion to the plot, the extreme implausibility of the situations and the **awful** dénouement ruined and previous good impressions made. I realise the difficult conditions under which it was made, but it was no more than average due to the serious flaws inherent in the script.

A.PENHALIGON: After three excellent episodes I was extremely disappointed with the end of episode four. Too many questions were left unanswered, such as: why hadn't the Gods killed Kingpin in the ring; what was the eye; what were the Gods? Things were hinted at but no attempt was made to explain. If this was an attempt at more mystery it failed. There is always a place for mystery around the Doctor, but that shouldn't mean leaving stories unexplained.

SEASON 25 AUDIENCE ANALYSIS

IF READERS were asked to describe the average 'Doctor Who' viewer, I imagine we would come up with a variety of descriptions.

For Season 25 the BBC actually went to the trouble of researching and documenting viewing trends for each of the four stories shown, reproduced here (overleaf are published the actual records for **Remembrance of the Daleks** and **Greatest Show in the Galaxy**):

TABLE 1 - SEX OF VIEWERS(%)

	(1)	(2)	(3)	(4)		Average	National Average
Male	50	52	52	49	=	50½	(50)
Female	50	48	48	51	=	49½	(50)

TABLE 2 - SOCIAL CLASS OF VIEWERS

	(1)	(2)	(3)	(4)	=	Average	National Average
AB	17	18	18	18	=	17.75	(17)
C1	26	26	25	27	=	26	(20)
C2	29	31	31	32	=	30.75	(28)
DE	28	25	26	23	=	25.5	(35)

TABLE 3 - AGE GROUPING OF VIEWERS

	(1)	(2)	(3)	(4)	=	Average	National Average
4-15	22	28	28	27	=	26.25	(16.2)
16-24	10	9	9	9	=	9.25	(15)
25-34	16	15	16	15	=	15.50	(14.8)
35-54	29	28	28	29	=	28.50	(28.7)
55+	23	20	19	20	=	20.50	(25.3)

((1)=Remembrance of the Daleks, (2)=Happiness Patrol, (3) = Silver Nemesis, (4)=Greatest Show in the Galaxy)

The first surprise occurs in table 1 which shows our average viewer is as likely to be female as male - yet it is the latter who mostly go on to be 'hardcore' fans of the series, at least in Britain! Table 2 shows he/she is more likely to fall in the middle strata of society (ie: intelligent, well-educated, in a well-paid executive or professional job with a comfortable standard of living) - just the sort of person advertisers love (are the BBC trying to tell us something?)! The table also illustrates the steady decline throughout the last series of viewers in the DE group, the very viewers who helped play a significant part in the decision to axe Crossroads!

Table 3, ultimately the most revealing, shows viewing figures broken down into age groups, with over three-quarters over the age of sixteen and over 60% over the age of twenty-five, in keeping with the findings of the audience research carried out by Barry Letts twenty years ago. But where are the 16-24 years olds ? In our Readers Poll this is the age group most likely to be reading this, yet 16-24 year old casual viewers appear to avoid the programme like the plague! With almost half of last season's viewers over thirty-five, let any further labelling of **Doctor Who** as a children's show be met with the derision it deserves (could the majority of these people, in fact, be closet fans, too embarrassed to confess they have faithfully watched every single episode from its inception?)!

Now if you were asked to describe the average **Doctor Who** viewer, you could honestly say a relatively well-to-do person fast approaching middle-age! **Researcher: Gordon McAllister**

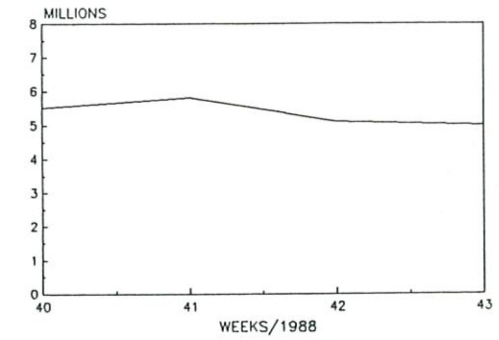
SERIES SUMMARY
INFORMATION SERVICES B.R.D. TC 3707/3716

CHANNEL: TIME:* DAY: WEEKS: YEAR	BBC1 19.35-20.00 WEDNESDAY 40-43 1988	PROGRAMME DOCTOR WHO: 'REMEMBRANCE OF THE DALEKS'	AVERAGE AUDIENCE (MILLIONS)	540
			AVERAGE AI	70
			GENRE AI	75

AVERAGE AUDIENCE AND APPRECIATION INDEX (AI) BY WEEK

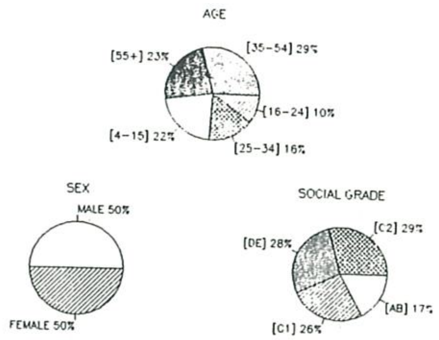
WEEK NO.	40	41	42	43
AVERAGE AUDIENCE (M)	5.5	5.8	5.1	5.0
AI	68	69	70	72

AVERAGE AUDIENCE TREND

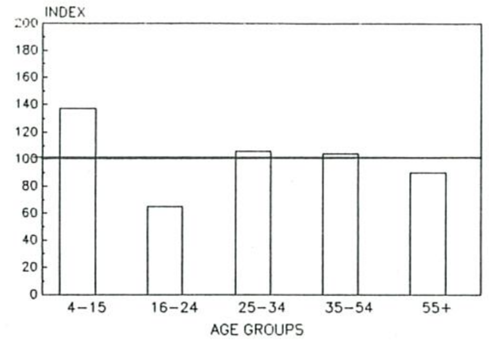


Source: BARB/AGB

AUDIENCE COMPOSITION



AGE COMPOSITION OF THE AUDIENCE COMPARED AGAINST U.K. POPULATION



$$\text{Index} = \frac{\text{Percentage of composition in Audience}}{\text{Percentage of composition in UK population}} \times 100$$

e.g. If the programme composition is identical to the UK Population, each column would equal 100.

(Source: BARB/AGB)

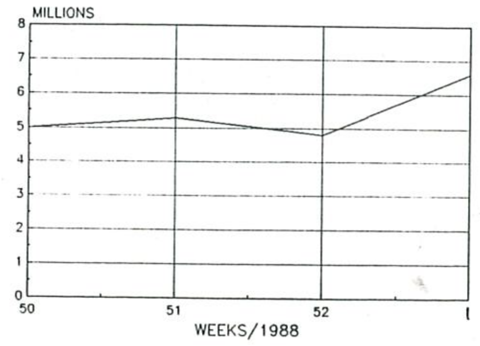
SERIES SUMMARY
INFORMATION SERVICES B.R.D. TC 3707/3716

CHANNEL: TIME: DAY: WEEKS: YEAR	BBC1 19.35-20.00 WEDNESDAY 50-52, 1 1988, 89	PROGRAMME DOCTOR WHO THE GREATEST SHOW IN GALAXY	AVERAGE AUDIENCE (MILLIONS)	5.4
			AVERAGE AI	67
			GENRE AI	76

AVERAGE AUDIENCE AND APPRECIATION INDEX (AI) BY WEEK

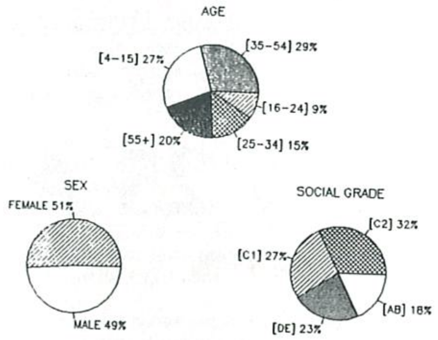
WEEK NO.	50	51	52	01
AVERAGE AUDIENCE (M)	5.0	5.3	4.8	6.6
AI	68	66	69	64

AVERAGE AUDIENCE TREND

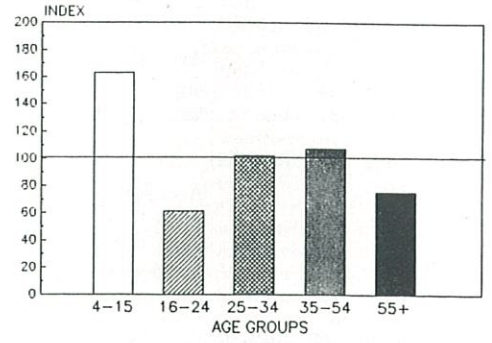


Source: BARB/AG

AUDIENCE COMPOSITION



AGE COMPOSITION OF THE AUDIENCE COMPARED AGAINST U.K. POPULATION



$$\text{Index} = \frac{\text{Percentage of composition in Audience}}{\text{Percentage of composition in UK population}} \times 100$$

e.g. If the programme composition is identical to the UK Population, each column would equal 100.

(Source: BARB/AGB)

"IT WAS THE HAPPIEST JOB OF MY LIFE"

ROBERT COPE REVIEWS THE LATEST 'MYTH MAKERS' TOM BAKER RELEASE

EIGHT YEARS AGO I sat in front of my TV set traumatised by the fact that the man I had hero-worshipped on Saturday afternoons for seven years was gone. The Fourth Doctor was no more.

For me a little part of the programme died when Tom Baker fell from the Pharos Project to end his mammoth stint on the programme.

Since 1981 Tom has remained reticently silent about his years as the Doctor apart from the occasional press interview, the odd US convention and the Longleat celebration, and I had mixed feelings when I heard ReelTime had signed him up for a Myth Makers interview after the one in DWB#53 where I found that he came over very unpleasantly. I was anxious that Myth Makers 17 shouldn't prejudice me even more against my favourite Doctor.

CHARISMATIC BEST

Well, I'm happy to be able to report that the Tom Baker who walks around East Hagbourne - where he recorded **The Android Invasion** some 13 years ago - chats with Nicholas Briggs at his charismatic best.

Now relatively happy living in the country with his wife and cats, Tom talks of **Doctor Who** with such love and affection that you could almost think he wanted to play the part again. He tells of getting the rôle after a disastrous season as Macbeth which saw the audience killing themselves with laughter throughout and booing him at the curtain call.

Now 55 years old and silver-haired, Tom compares the character of the Doctor with himself: "I'm just a middle-aged man who wouldn't grow up" he admits, and that huge smile says it all every time he recalls an amusing incident during the making of **Doctor Who.** "It was the happiest job of my life" he claims, and you know, he means it!

He voices his admiration for Patrick Troughton whom he liked and admired particularly for his portrayal as Quilp in Great Expectations. His eccentricity appears to stem from an early age, where he recalls: "I like going to funerals...I go to a lot of funerals", because it was going to funerals as a boy that made him realise what a lucrative business acting could be as he would pretend to cry - at **strangers'** funerals - so that people would give him money to cheer him up!

One way or another Baker has endeavoured to get what he wanted ever since. He has recently purchased a second-hand gravestone - "In order to give some money to the local parish" - and has had it inscribed with a Star of David followed by 'Tom Baker 1934 - '. It appears Tom isn't tempting fate by risking any more.

When he encounters the locals in East Hagbourne the results are highly amusing. Describing the love scene from Life And Loves Of A She Devil, an old lady emerges from the village post office: "You don't mind me talking about sex in the street ?" he asks her. "I didn't know **what** I was hearing" she replies. "I sometimes wonder what I am saying!" he bellows after her!

Similarly, when a young girl pulls up on her bicycle to ogle at the spectacle, Tom suddenly turns to her with those bulging eyes and points to his interrogator: "His name is Nick, you know, what's your name?...Well, it's nice to meet you, Claire", and this is the joy of Myth

INFORMAL

Makers 17. The whole presentation is so informal you feel you are eavesdropping on a chat between old friends.

Moving on to his departure from **Doctor Who,** Tom drops strong hints that it was his resistance to the bold new JNT look for the series that led to his eventual resignation, which he says was accepted very readily when he was, in fact, expecting people to start persuading him to stay. "I thrive on disagreements at work" he concedes, and he is well aware that his outbursts are often unreasonable, but the Myth Makers Tom is far removed from 'the actor' and once Tom's egotism is out of the way you can see once more just why he was the perfect Doctor.

The video is everything I had wanted it to be: funny, nostalgic, revealing and ultimately quite sad as it made me realise that, even with the arrival of Sylvester McCoy, **Doctor Who** has been missing a vital spark of energy - the central pivot of Tom's power and magnetism - since 1981.

John Levene stalks the village as Benton throughout which serves only to distract from a superb interview.

At the end of the hour-long presentation Tom sends Nick into the village post office for some jelly babies "...for old times sake" and walks off into the distance gradually fading from view.

Like the fourth Doctor he remains a loner, despite the adoring attention of his many admirers. Myth Makers 17 will be an essential part of any fan's video collection and, for my part, is one of the best pieces of merchandise for many a long year.

Available as always from John Fitton Books priced £15.00 (inc. P+P)

THIS PAGE: Tom Baker with Nicholas Briggs and members of the ReelTime production team
OVERLEAF: Tom Baker and Louise Jameson in 'The Face of Evil'(1977)